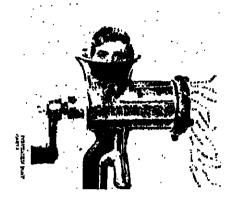


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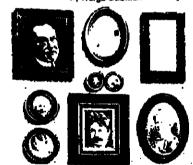


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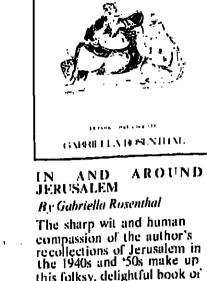
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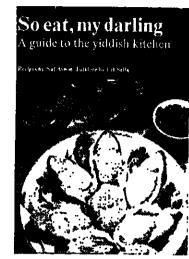
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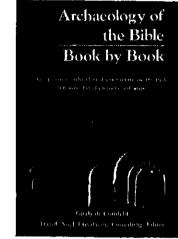
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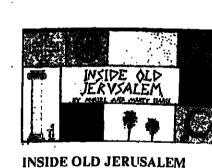


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In this issue

On the cover, 'America' welcomes Jewish immigrants from Eastern Europe, In a sticker produced for the Hebrew Publishing Co. of New York in 1909. From a new show at the Israel Museum's Youth Wing. (See Page 8).

Yosef Goell makes a situation report on the 'draft-Navon' drive.

Serge Klarsfeld is encouraged by some changes in French history textbooks.

Meir Ronnen is stuck on some stickers.

Abraham Rabinovich learns about religious kibbutzim.

David Frank is told about a different TV system.

The Book Pages.

Marketing with Martha.

In the Poster Pullout —

Haim Shapiro's Matters of Taste

Theatre, by Uri Rapp

Marsha Pomerantz's Curtain Call

Philip Gillon's Telereview

TV-Radio Schedules

Dance, by Dora Sowden

Chess, by Eliahu Shahaf Bridge, by Hanan Sher

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THE JERUSALEM POST MAGAZINE The same of the sa







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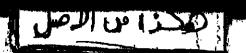
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PAGE THREE





FORMER prime minister Menachem Begin, who emerged last weekend from over 100 days of self-imposed seclusion in the premier's official residence, was not the only leading political figure in Israel to keep himself virtually in-

On the opposition side of the fence, former president Yitzhak Navon, true to his word that he would not re-enter active party politics for an unspecified coolingoff period, has also consciously hidden himself from the glare of the media during the seven months since he left Beit Hanassi. True, he did emerge for a series of interviews and public appearances a month ago, but that was only for the 10th anniversary commemoration of the death of his mentor. David Ben-Gurion, whose political secretary he had been. Then he retreated again into his cocoon.

If Navon himself is silent, there is low-level but persistent activity in the Labour Party behind his candidacy for the party leadership, although it is almost all being conducted behind the scenes.

An interim situation report on the state of that candidacy would read as follows:

There is widespread disillusion throughout the party with the leadership of Chairman Shimon Peres. It is based primarily on a palpable fear of entering another election campaign with Peres as the party's standard-bearer. In the cynical, post-ideological 1980s. many Labour politicians have come to perceive Peres primarily as "a two-time loser.'

In Israel's short political history, Begin led his Herut Party and the Gahal and Likud coalitions to defeat eight times before finally making it into the prime minister's residence on the ninth try in 1977.

The man under whose leadership Israel was founded in 1948, Mapai's David Ben-Gurion, set his sights on winning an absolute majority, and by this standard led his party to electoral failure five times. In his single attempt to break away and form his own smaller party, Rafi, Ben-Gurion went down to ignominious defeat in 1965.

Yet no one would have dared speak openly of either Begin or Ben-Gurion as losers.

Peres' followers do speak openly of him in such terms. They admit that the Likud has succeeded in its campaign of character assassing-

"It isn't fair, but they've suc-ceeded in besmirching his name and burning him in the eyes of a good part of the electorate," one party leader, who is considered to be in the Peres camp, admitted to me. Another, who is considered to be

wavering between Peres and Navon,

"The thing that has so many of us so scured is the thought that we may lose to the Likud a third time. If that happens, the Likud may well become entrenched in voters' minds as the natural ruling party, much
like the position Mapal and Labour such a message. Many are afraid
like the position Mapal and Labour such a message. Many are afraid

Peres, besides his nearly unmatched that these comments by a cross- and thus have nothing to lose by

And still, in his last appearance on governments." television's Maked, Peres tried to der his own leadership,

PAGE FOUR

"Yitzhak Rabin's vendetta sibly be worse than the in-fighting analyst of the past and present," against Peres is public knowledge. which plagued the Begin Peres is marked by a preadth of vi-

every five ideas he has, only one would be practicable, but his ability

Those who are ready to go on the mmittee, who are not personally

"I'm all for Navon and am ready satisfied on both scores.

"But Navon has certainly not given me the go-ahead. But nor has

FRIDAY, DECEMBER 16, 1983

he told me to stop campaigning for 🙄 him. It's primarily a matter of persuading the party that there is simp-

"['m sure he'll get the nomination. But it's equally important that he get it as an expression of partywide consensus and not as the result of an all-out fight within the party. What we're engaged in is in organizing what the Americans call a 'draft

THE THIRD point to make is that only three names are being mentioned in the competition for the party leadership: Peres, Rabin and Navon. Former IDF chief of staff Mordechai Gur has made no secret of the fact that he considers himself a candidate for the chairmanship of the party and for the premiership at some time in the future. But no one else is taking him seriously at this

Rabin, who won two votes against Peres in the central committee and the party conference in 1974 and 1977, and then went on to lose to Peres after having previously handed over the leadership to him on the eve of the 1977 electoral debacle, is viewed largely as a spoiler. His major intention is seen as denying Peres the premiership rather than winning it for himself.

The Rabin camp's major argument in the competition is that in the periodic public opinion polls, he has consistently come out ahead of Peres in popularity. Opponents claim that this image is misleading; that many of those who tell the pollsters that they prefer Rabin to Peres are actually convinced Likud voters who would never vote for Labour, regardless of who headed

Nearly all the party men I spoke to agreed that while Rabin may succeed in his determined effort to deny Peres the premiership, there was little chance of his being selected again to head Labour. The feeling is that Rabin is too hawkish for the majority of the party and that he has gone out of his way to praise the Likud governments when he felt they deserved it, rather than adhering to the all-out opposition line. This posture may be part of the reason for Rabin's general pop-ularity, but it has not carned him any points with the party regulars who will be the ones to choose the

Neither has his spoiler role. It is felt that the broadside attack on Peres which was a central feature of Rabin's autobiography also rebounded to the party's discredit and fanned the popular fears of a paralysed government if ever Labour were to form one again.

There is also a broad consensus that while Rabin was a so-so premier, he was very much a failure as the leader of the party; and party functionaries are not enamoured of the idea of returning to work under a Rabin leadership.

reports that Peres would eventually are slim; but he believes that he can EARLIER this year there were he became convinced that he ficient himself could not lead Labour to the Likud coalition government to victory and in order to foil a possi- make an alternative Labour-led ble Rabin candidacy. Many of the coalition a real possibility without Labour politicians I spoke to in the past two weeks, apparently under the impact of whatever has leaked from a recent meeting between enter a government of national un-

standing in the way of a Draft why Peres is clutching at such a party leaders are still prepared to Navon movement," I was told. "He straw. But they are equally conknows that his chances of leading vinced that there is no possibility of the party to victory in an election

come out in support of Navon, once still pull off the defection of a sufnumber of supporters from an early consummation of a Navon to give anyone second thoughts." the need for new elections." These Labour politicians are also as a stalking-horse for Peres.

convinced that Peres is eager to Shamir should be interested, and the party's agreeing to such a step.

Eliahu Speiser: 'No sense in setting off a party civil war.

draft, there are those who believe that Rabin may come around to supporting Navon as long as he is convinced that Navon is not serving

THE MAIN explanation for the Peres and Navon, now believe that ity under the Likud's Yitzhak desultory pace at which the competituation is different.

Shamir. They understand why give Peres another chance at woo-Likud coalition.

Similar attempts have not worked for the year and more during which they have been attempted since the defections of Yitzhak Peretz and Amnon Linn from the Likud to Labour, Predictions that several disaffected Liberals were ready to bolt to a Labour coalition, and that Peres had Avraham Shapira's promise to lead Agudat Yisrael into a coalition with Labour in his pocket, or that Tami was also ectering in that direction, have so far not materialized.

Hope for such switches still burns bright in Peres's breast, but other Labour politicians are less sanguine. although they haven't given up hope completely. The expectation is that if the already palpable tremors set off by the deteriorating economic situation don't do the trick in a few months at most, there will have to he a general reassessment. Which brings us back to the Navon candidacy and to the question of what sort of premier he would make if elected at the head of a successful

IT COMES as a surprise that it is so difficult to answef that question in regard to a mun who has been in the limelight of national politics for 30 years. The arguments against him adduced by opponents or by those who are hesitant about making the leap to such an "unknown" are all of a piece: "He's too soft; too nice; not forceful enough; not dirty or

*What a wonderful recommendation for a prime minister," replies Sa'adia Gelb.

What is really meant by this characterization, however, is that perhaps Navon doesn't have the steel in his make-up that is required not only to lead the nation, but to dominate the other politicians at cabinet and Knesset level. Evidence adduced to back up this "no guts" argument is Navon's unwillingness

to fight for the nomination. 'Can a man who wants to get the top post on a silver platter make a good prime minister?" is what some

are asking and many are thinking. Gelb explains that Navon is extremely loath to fight Peres, who is a close friend. But Gelb's own researches have convinced him that Navon can be quite forceful when

Uzi Baram admits that there is a problem with the "silver platter" mage, but is convinced that Navon will fight for the post if and when the need arises.

Baram ascribes Navon's reluctance to his convinction that an allout intra-party fight would leave behind deep scars that would be detrimental to a party effort to fight an election against the Likud.
Others who know Navon are con-

cerned by his Hamlet-like inability to decide whether or not he wants the position and at what price. Baram readily admits that Navon was not the one who initiated the idea of his standing for premier. His trepidation derives from his memories and perceptions of the nost from the time when he worked as Ben-Gurion's aide. "it's enough

Thoughtful Navon supporters ad mit that the question as to whether he would be able to dominate the top men in his party, from whom his ministers would be chosen, is a legitimate one. They add, however, that a Navon who would be head of his party would also have no little say in the choice of those ministers, and that could create a new situa-

Which is an understandable cause ing minority support away from the

A second argument against Navon concerns his lack of executive experience. Supporters parconstrues what being prime minister is all about. He's not a candidate for director-general of this or that."

The Navon persona that is being huilt up is that of "the great conciliator," and "the great healer of the nation's wounds." Navon supporters are unanimous about his proven ability to find common ground among divergent and antagonistic groups. They are un-unimous, too, about the need for a leader exactly like Navon to heal the increasing rifts of the past decade between religious and secular Israelis, and between the divergent ethnic groups, and the need to find a modus vivendi with Israel's Arab and Druse minorities.

A FINAL argument that is heard against Navon is that he is too dovish on various aspects of the Arab-Israel dispute, and therefore removed from the mainstream party

To which Baram retorts: "Ever since becoming president five-anda-half years ago, Navon has not expressed his opinions in public. But anyone who has spoken to him in recent years knows that his positions are not far from those of Peres." (Which brings up the problem of what Peres's real posi-

Baram also holds that Navon reflects the party consensus "in that he succeeds in highlighting the contrust with the Likud without going to dovish extremes."

The impression garnered from a sizeable number of conversations is that these are not the considerations that will guide the Labour politicians when they finally feel pressed to make up their minds. The main, if not the only, question then will be that of "electability."

Those who are already quite sold on Navon cite findings of pollsters such as Hanoch Smith who conclude that a Labour list headed by Navon would stand a better chance thun one with any other leader of beating the Likud. Others, who are less enamoured of the former president cite other pollsters' conclusions that the political reality is so volatile and the floating vote potentially so large that the identity of the winner of the next elections will be determined primarily by the circumstances prevailing at the time.

> A real working Labour politician, Eliahu Speiser MK, secretary of the Tel Aviv branch of the party, put the same thought to me in different

In the latter view, it will make little

difference who heads the successful

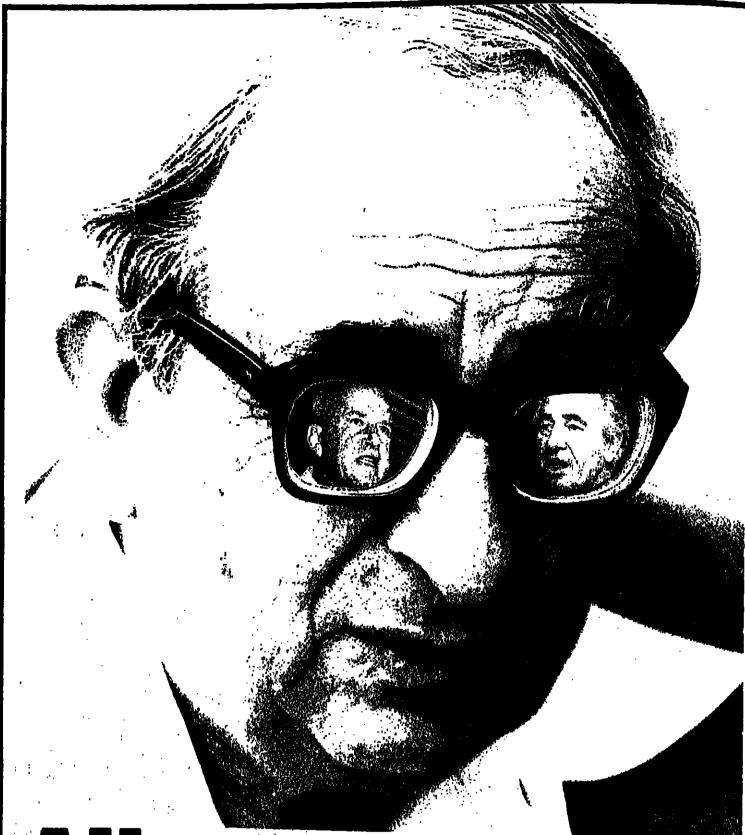
There is no sense in setting off an internal civil war in the party at the present time when there is reasonable hope that a consensus candidate will develop before it is time to go to the polls again. Much will depend on the circumstances of the Likud's fall, and they may well determine our choice of candidate. The main criterion then will be who can bring us victory. It may be that even a scarecrow could beat them.'

Uzi Baram has made up his mind. But the other political brokers of Labour, like Speiser, and the leaders of the party's United Kibbutz Movement, have clearly not.

Whether Navon will make it or not, and whether he will make it without a fight, "on a silver platter," will be determined by the side of the fence on which these politicians land when they finally decide to

PAGE FIVE

THE JERUSALEM POST MAGAZINE



All eyes on Navon

Yitzhak Navon's seven months of self-imposed silence have not stilled the voices of those who hope he will some day seek Labour Party and national leadership. But much of the activity on behalf of the ex-president is being conducted behind the scenes. The Post's YOSEF GOELL reports.

Others speak of Peres' loss of even more in-fighting and paralysis credibility in the eyes of many than informed the Rabin-Peres voters. One expanded on this point: cabinet of 1974-77; and would pos-

create the impression that Rabin's NEARLY ALL the party leaders I hostility was of no great importance spoke with admitted that Peres to think big is very refreshing. But and that he did not reciprocate it. . would make "a very good to excel- what is all that worth when he can't He intimated that he could work lent" prime minister. Their doubts get himself or the party elected?" with Rabin in any government un- are in regard to his electoral

defence-linked foreign policy, is that he's full of ideas," one selfidentified Navon supporter told me.
"In contrast to Rabin's skill as an sion in regard to the future. Out of

made with the caveat, "not for attribution.".

Uzi Baram MK, the secretary of the Jerusalem branch of Labour is almost the only party leader of that level who has come out clearly in favour of Navon; Others are said to be wavering. But not one is ready to go on the record.

record are lower-level members of the party's 1,000-strong central THE SECOND aspect of the situa- involved in the internal competition "The public simply doesn't buy "The impressive thing about tion report we are presenting here is for elective or appointive office, THE JERUSALEM POST MAGAZINE

section of party leaders were all taking sides. The most notable name among these is the 70-yearold Sa'adia Gelb of Kibbutz Kfar Blum, and even he told us:

to explain, at length, why. But don't identify me as the head of the Navon camp. I've spoken to Navon. mainly to satisfy my own feelings about him, in regard both to his ability to lead the party to victory and to the sort of prime minister he would make. I'm more than

FRIDAY, DECEMBER 16, 1983

إلا عن الأصل

ON April 25, 1982, the national an-recorded, as we will see, in 11 out of niversary of the deportation of Jews 12 textbooks. from France, I published an article on French history textbooks in Le Monde, criticizing the way they ignored the Vichy police role in the Final Solution. Thus the fundamental facts were not inscribed in the collective French mind: the numbers of victims of the deportation, the details of their stay in the camps in the Free Zone, the dates of the roundups and the principal measures of persecution, the mass participation of the Vichy regime in the hunt for Jews in both zones.

By minutely compiling an inventory of the insufficiencies and lacunae of the textbooks, I was able to show how, since the Liberation. their authors consciously manipulated and distorted their presentation of events to lead the schoolchildren into believing that the anti-Jewish operations were implemented by the Germans alone. Post-war France continued to deny, until 1982, the part played by the French authorities in the murder of 80,000 of their Jewish

In the '50s, Alain Resnais's film Night and Fog was banned until the shot of a French policeman surveying the cump of Gurs was excised.

At the conclusion of my inquiry, I expressed the following wish: "Soon the secondary-school textbooks are to be revised. We hope that from now on they will explain precisely to French youth what happened to the Jews of France between 1940-1944. We will strive to ensure that our wish becomes a practical reality."

In order to assist the editors of the textbooks and get them to take DIN THE Magnard (Dupaquier into account the events as they occurred, neither concealing nor diminishing Vichy's active role in Memorial to the Deported Jews of France (published by the Beate Klarsfeld Foundation).

To the great anger of the supporters of Vichy, we affirm that the surrender by Laval of thousands of Jewish children to the SS was "the blackest page in the history of France." However, no one can reproach us for our historical quest. which is partially a reaction to Marrus and Paxton's recent publication. Vichy and the Jews, where the accent is placed on the anti-Semitism of the French people.

I recently published Vichy-Auschwitz (Ed. Fayard) in which I underscored the decisive acts of intervention by the upper echelons of the French dergy, and the protests of French public opinion, which obliged Vichy, from September 1942, to put a stop to the mass arrests of the Jews.

The French case is not an isolated one. To ensure impartiality, 1 analysed the textbooks used in one country of Eastern Europe and one of Western Europe. In Hungary, the role of the Hungarian collaborators, which from 1944 on greatly aided the Nazis in arresting and deporting to Auschwitz more than 500,000 Jews, is only partially acknowledged. In Holland, there is rende no mention, at least not in the textbook we studied, of the highlynationals." efficient anti-Jewish activity of the minority of Dutch collaborators

textbooks at the beginning of the current school year marks more than an evolution - it is rather a citizens were the ones most frerevolution that we are witnessing, quently arrested by the French since the essential facts are police (during the Yel d'Hiv round-

PAGE SIX

Vichy and the Jews: "For 30 years, the role played by the State of France in the persecution and death of the French Jews and of the foreign Jews who sought a haven in France, was deliberately distorted y the politicians or forgotten by the textbooks. The documents at our disposal today permit us to present this particularly horrendous enisode in French contemporary nistory in a new light.

Far from having been carried out by the Nazis alone, the genocide of more than 70,000 Jews was made possible only by the ardent collaboration of the Vichy government.'

Under the title "Overwhelming facts" Hachette reproduced the statistics concerning Vichy's anti-Semitism that I included in my artiele in Le Monde. Another page is dedicated to extracts from the Statute of the Jews, as well as to texts from Marrus and Paxton, with such rubries as "Vichy More Zealous than the Nazis," "Jewish children surrendered by Laval."

The authors of this textbook are honest. "What has been revealed by recent studies based on consultation of German archives," they write. "is the extent of Vichy's offers to the Germans, who were thus freed of the lowly tasks... the Vichy government multiplied its goodwill gestures, delivering the Jews according to the census conducted by the French administration."

collection) text, all is clear and precise: "Vichy, on its own initiative, introduced anti-Semitic this tragedy, our association, the legislation whose character was Sons and Daughters of the racial. On October 3, 1940, the Jews Deported Jews of France, made of French nationality were submitcontact with them and provided ex- ted to a statute. They were excluded act documentation, especially the from the army and from the civil service. A numerus clausus limited their numbers in the universities (three per cent) and the liberal professions (two per cent). The Prefects were able to intern them; in the spring of 1941, 40,000 Jows were living behind barbed wire. In March 1941, the General Commissariat for Jewish Questions was charged with the implementation of these measures for the Southern Zone.

Further on we read: "Laval multiplied the gestures of submission... he organized the Vel d'Hiv roundup on July 16, 1942." And the following explicatory note appears in the margin: "Vel d'Hiv roundup - arrest by the French police in the Occupied Zone of 13,000 Jews who were concentrated in the stadium called Velodrome d'Hiver before

CI EDITIONS COLIN (Prost col- up in Paris in July 1942, 12,884 lection) deal with the subject along the same lines: "Laval, who pretended that he could force Hitler's hand, indulged in more and more sordid bargaining with the (among them 23,000 French of July 16, 1942 — an excerpt from citizens) were deported to the directives issued by the Parisian against the Resistance fighters, In this way, the French state sur- \square THE publishing house of Hatier [was] a Fre children, to preserve its jurisdiction over Jews who were French

Then, under the title "Expiatory Victims: the Jews": "The Jews knew a worse fate, victims as they were of The change in France's Grade 12 the anti-Semitism of the Vichy state and the anti-Semitism of the Nazis, Those Jews who were not French

12 textbooks.

D HACHETTE (Gregh collection) sets the tone in its introduction to Vichy and the Jews: "For 30 years record

Forty years after the Holocaust, French history textbooks have finally acknowledged the role of the Vichy regime in the murder of 80,000 Jews, reports SERGE KLARSFELD.



were arrested) prior to being transported to the camp of Drancy, which was the antechamber of the death camps, At least 75,000

nothing essential behind' refers to represents blatant complicity," Vichy's wish to conserve the ap-

the deportation of the Jews, carried out with the assistance of the French police and the gendarmerie.

police for the arrest of the Jews, and a statement by a Mr. Rajfus: "It stresses Vichy's responsibility: which... would serve as the prelude "Plorre Laval, who declared that he to the brutal separation of 4,000 wished for a German victory, initlated a policy of collaboration:

The surrendered to the Germans the foreign Jews sheltered in France."

The brutal separation of 4,000 foreign Jews arrested under these circumstances, there remained only a handful of sur-Explaining Petain's trial, the 'vivors, All the children perished, authors add: "The expression 'I left. France's profound indifference

pearance of sovereignly, but what DIN THE Istra (Grell Wytteman was it worth when Vichy accepted... collection) volumes we read that

"In France, Vichy gave in little by little to Berlin's pressure" as far as the Jews were concerned, and we are referred to a text by R. Paxtor on "Anti-Semitism, the Original Sin." The question of the deportation of the Jews is discussed in excerpts from a Gestapo note about the July 6, 1942 agreement with Luval. The authors of the textbook comment: "Vichy's anti-Semitism dates back to 1940. It stiffened in June-July 1941 with the exclusion of the Jews from all executive positions in the economic sphere). In 1942, the 'Free Zone' rose to the heights of the Occupied Zone in its contribution to 'the Final Solution. The south reacted to the Vel d'Hiv 'roundups' (July 16-17) with the arrest of the foreign Jews."

Laval's anti-Jewish politics are described, explained, and condemned. "How to respond to the demands of Berlin in 1942? By supplying manpower for the war machine, and Jews for the extermination camps. The deportation of the Jews of the 'Free Zone' began in July, at the same time as the roundups in the occupied zone. Out of ... 120,000... [only] 3,000 returned. The camp of Drancy was the antechamber of death for the children whom Laval proposed to send to Germany together with their parents, [although] no one [had] asked him to do so. The protests of certain moral authorities, such as Monsignor Saliege, Bishop of Toulouse, were to no avail. Only the yellow star was spared the Jews of the Non-Occupied Zone,"

□ ABC EDITIONS (Gauthier collection) note that "the Vichy regime was also a police regime which, since its creation, had engaged in the continued repression of its enemies: communists affiliated with the Third International, members of the Gaullist dissident movement, Freemasons, Jews... the Police for Jewish Questions supervised the application of the anti-Jewish laws promulgated by Vichy. Soon the Special Brigades engaged in the roundup of Jews and the hunt for patriots.

As in the Hachette text, two pages are devoted to "Anti-Semitism in Vichy France," with such heads as "The greatest shame of the Vichy regime," "Fascist Italy was less unti-Semitic than Vichy France," and "Vichy had its own politics inspired by Maurras and by xenophobia, and exceeded German requirements..."

There is an excerpt from the Statute of the Jews preceded by the following evaluation: "After the defeat of June 1940, the persecution of the Jews began in the occupied zone concurrent with the arrival of the German troops. The Vichy government for its part lost no time... and lent itself to a veritable competition in anti-Semitic behaviour.

The commentary in the second part of the study presents a text by Y. Jouffa on the history of Drancy:

"The law of October 4, 1940 on foreign nationals of the Jewish race led to the internment of 40,000 (Berstein Milza collection), also was used to perpetrate a crime in special camps. On March 29. 1941, Vichy created a Commissariat General for Jewish Questions directed by Xavier Vallat, which [purveyed] intensely anti-Semitic propaganda and introduced the 'Aryanization' of the French economy: Jews were robbed and had their possessions confiscated by 'temporary administrators' charged with selling them for the profit of the State. In May 1941, the Parisian police arrested 3,700 foreign Jews. On June 2, 1941, the Second Statute of the Jews was promulgated, more restrictive than the one of October 1940, excluding them from all civil service positions and cancelling the exemptions that had been granted to veterans. A general census of the Jews was decreed for the two zones in order to 'murk' the victims. During the summer, a numerus clausus was instituted for the legal and medical professions and for students. In Paris, the Jew-hunting and the roundups began in August 1941, when the camp of Drancy was The third part of the study begins

like this: "In December 1941, the French police arrested 1,000 Jewish 'nersonalities' and intellectuals. Jewish cemetery in Aix; demonstra-Among the 70 Judeo-Bolshevik tion in Paris, synagogue in Bordeaux. hostages shot by the Germans at Mont Valerian on December 15, there were 53 Russian or Polish Jews, In the spring of 1942, the Nazis engaged in the implementation in France of the Final Solution, saw to the replacement of Xavier Vallat, who was judged too soft, by Darquier de Pellepoix. The latter participated, together with Laval and Bousquet, the secretary general of the police, in the negotiations with the German authorities prior to the mass roundups of the Vel d'Hiv of July 1942, during which the French police arrested and delivered to the Nazis 13,152 Jews, among them 4,115 children under 16 years of age.

"In August 1942, Vichy organized roundups in the Southern Zone and surrendered to the Nazis the Jews interned in the camps of the zone dubbed 'Free.' From the summer of 1942 the deportation of the Jews to the extermination camps was accelerated and did not cease until the

☐ EDITIONS NATHAN (D. Francois collection) give us these lines: "When the Germans began to deport the Jews, Laval used them as a bargaining counter, hoping to obtain concessions from Hitler. He accepted the surrender of the foreign Jews of the Non-Occupied Zone, including the children. Out of 300,000 Jews_residing in France, 75,000 (including 10,000 under the age of 18) were deported, two-thirds of them foreigners. There were 2,500 survivors. This was the politics of collaboration with the Nazis."

Laval's initiatives are denounced thus: "The persecution of the Jews was increased; they were surrendered to the Germans, and robbed by the agents of the Vichy Commissariat for Jewish Questions after they were forbidden to own their own businesses."

Under the title "Vichy's anti-Semitism and the Jewish Question," several texts are published, including one by the same Rajfus mentioned previously.

IN A detailed two-page study devoted to the genocide of the Jews. Editions Scodel remind us that "the French government itself surrendered to Hitler the foreign Jews (in the Vel d'Hiv roundup on July 17, 1942)" The protest of Monsignor Saliege, as well as the eyewitness account of Pastor Boegner, on Laval's anti-Jewish attitude, is reprinted. We are told that "The Jews were subjected, as of October 1940, without any German pressure, to a special statute... Laval was following Berlin: the surrender of the foreign Jews who had sought refuge in France (1942)."

D EDITIONS BORDAS indicate from the outset that "in the occupied countries, the Jews, who were the subject of a prior census, were the object of roundups



of Jews deported from France is (Above) Serge Klarsfeld. (Below) even increased to 110,000 (instead of 76,000). Only the commentary



sometimes implemented, as in

France, with the collaboration of

the local authorities." This point is

detail: "On the other hand, the anti-

participated openly in the

strategy. Thousands of Jews from

the Occupied Zone were deported

arrested."

From October 3, 1940, a Statute of the Jews was published which was racial in character, excluding them from numerous professions... A law of October 4, 1940 authorized the internment of foreign Jews in concentration camps... Hunger, illness and death were the daily companions of the internees in Gurs, Noe, Recebedou, Le Vernet, and Rivesaltes. In March 1941, the directorship of the Commissariat for Jewish Questions was given to Xavier Vallat. A police force for Jewish Questions was created. A Second Statute of June 1941 made the census obligatory." Further on, France's contribution to the Final Solution is dealt with:

Semitism of Vichy and its col-

laborators; an excerpt from the

Statute of the Jews and a wretched

□ EDITIONS DELEGRAVE

(Aldebert collection) are more dis-

creet on the matter of Vichy police

participation, all the while

reminding us of "the promulgation

of the Statute of the Jews, who were

eliminated from the civil service

and submitted to a numerus

clausus in the universities and

On the other hand, the correct

many of the liberal professions,"

figure of "six million Jews mas-

sacred" is quoted, and the number

preceding Monsignor Saliege's

protest recalled the arrest of the

lews by the Vichy police: "For all

Frenchmen, life under the occupa-

tion was difficult, but there were

those who even in the Free Zone

were threatened in their life and

□ EDITIONS BELIN (Lebrun-

Zanghellini collection) state at first

that "The anti-Semilic policy in the

'Free' Zone, was a Vichy initiative.

pamphlet by Lucien Rehatet.

"In January 1942, the Nazi dignitaries, at a conference at Wannsee, decided on the 'Final Solution to the Jewish Question,' that is to suy, extermination. Vichy placed its police at the disposal of the Nazis for the major roundups in the Occupied Zone. The most infamous was the 'Spring Wind' Operation (July 16-17, 1942), in which almost 13,000 people were interned in the Vel d'Hiv (Paris, 15ème arrondissement). The French government surrendered the interned foreign Jews in the 'Free Zone' and, presumably with the intention of protecting the French Jews, handed over to the Nazis, as a proof of their good faith, the foreign Jewish children whom Germany had not asked for. in December 1942, it was the Italian authorities who did not allow the Petain-Laval government to arrest Jews in their zone of occupation... In any case, in August 1943, Laval strictly opposed the Germans by not agreeing to automatically deprive Jews subsequently treated in greater naturalized after 1927 of their citizenship; 75,000 out of 300,000 Semitic persecutions become more Jews residing in France in 1939 serious and the Vichy authorities were deported, 2,500 returned."

□ EDITIONS SOCIALES MES-SIDOR, a communist publishing house produced a textbook in its Wolikow collection which, to Germany; at that time the tragic roundup of the Vel d'Hiv took puradoxically, is the only one that place: On July 16, 1942, 13,000 Jews still ignores the Vichy role in the from the Paris region, among them unti-Jewish persecutions. It is up to 4,500 children, were arrested by the the authors to explain the reasons for this silence, which cannot be in-French police on the order of the Germans, and then deported. In the nocent, especially if one, considers Non-Occupied Zone, Laval had the the detailed manner in which the other textbooks present the Vichy foreign Jews and political refugees contribution to the Final Solution.

On the preceding page, two texts Translated by Cynthia Haft. ure quoted to show the unti-

Road's Scholars

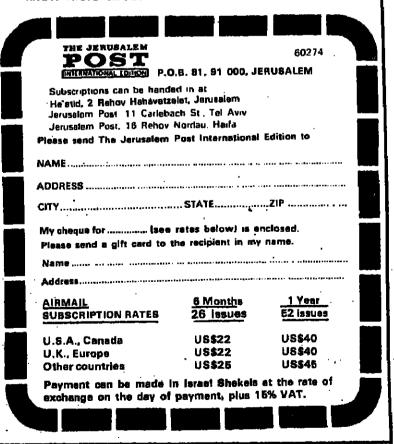


The residents of Daliyat el Carmil determined that a stretch of the village's road should be repaved, but there were no funds available for the job. So the Druse villagers took action of a startlingly novel variety.

They did not demonstrate, petition or publicize their plight. They didn't call for strikes, boycotts or slowdowns. No rampaging. No violence. They took action of the most effective kind: they did the job themselves.

The residents purchased the necessary materials. hired machinery, and in a one-day operation paved the road, which is used by pupils of the Daliyat el Carmil high school.

Your friends and relatives abroad want to know the Israel behind the headlines, the human-interest stories that the foreign media tend to disregard. They should be reading THE JERUSALEM POST INTERNATIONAL EDITION — 24 pages taken from the week's issues of THE JERUSALEM POST, Israel's only English-language daily. Order a gift subscription for someone who may want to know more about Israel.



THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 16, 1983

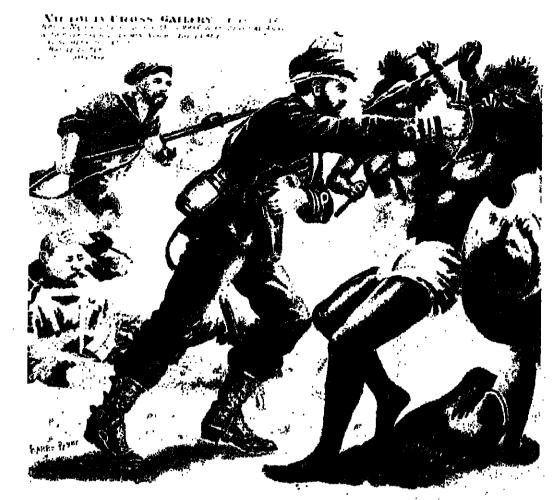
FRIDAY, DECEMBER 16, 1983

THE JERUSALEM POST MAGAZINE

PAGE SEVEN

Glittering Prizes

Post Art Editor Meir Ronnen finds himself up to the neck in nostalgia at an exhibit of cutout stickers.



IS IT REALLY possible to have too much of a good thing? Can less real
bilder in German; chromos or eyes, are a technological advance, Israel Museum's Youth Wing would prizes in Hebrew), were used to detail that characterized what has inspect Museum's Youth Wing would answer both questions firmly in the decorate valentines, greeting cards, negative. Their shows are invariably letters, diaries, albums, even cakes century romantic and sentimental "Heb.Pub.Co," of 1906 depicts a Star Jewish — to believe in magic — or hands on. Their current show, devoted to the history of embossed cutout stick-ons, breaks all records. The items are innumerable; but each one is a delight.

was like to live in a house where were of a religious nature; and the there was no electricity, telephone, or television; and where the neighbour's crystal radio worked only intermittently. We read library books (by lux-lamp or gaslight) and provided our own entertainment, a 20th-century family that still lived much like a 19th-century one. Getting electricity didn't change things much. Like millions of other kids around the world, we often made scrap books, with the pictures cut from papers and magazines. When we could afford them, we bought embossed reliefs printed in full

be more? The curators of the decoupage in French, prasim or but sadly lacking in the charm and to the subject they can lay their screens. They provided diligent home industry for the whole family in countries throughout the world.

Scraps also came in series, like cigarette cards; they were miniencyclopedias of butterflies, dogs This writer can still recall what it and cats, planes, trains, etc. Many kitsch knew no boundaries of class or creed. Gentiles collected Hill fame, and who later quite ac-Raphael-like Madonnas; depictions of a wedding huppa or famous Jewish personalities were popular with Jews, both here and abroad.

Scraps have been around since about 1820. Following the invention of multi-colour lithography and metal-die embossing, both developed in Germany (which remained the undisputed manufac-

AS SCRAPS were devotedly "educational", they promoted 19thcentury virtues well into the first God, folk and duty. Heroes were Boer War generals like Baden-Powell and John French (of French cidentally extricated the British Expeditionary Force from Mons, only to come to grief on the Somme) These British heroes were painted and published in London, but printed in Germany. Winners of the BUT MOST popular with children Victoria Cross, Britain's highest were the shiny scraps illustrating decoration for gallantry also featured; those exhibited here include some showing how the British

one could make complete corona- there might be some around. The scraps in their toy theatres.

scription from Ezekiel providing tihalf of this century: the virtues of the Land of Israel. Another violence, or super-heroes with patriotism, bravery, devotion to depicts the Jewish mother, blessing no fewer than four Sabbath candles, The Heb.Pub.Co. also brought out, in 1909, a cutout depicting a buxom Miss America opening the Gates of Righteousness to a Jewish immigrant family from Europe. One presumes this card was not sold at Zionist Congresses.

fairy-tales and Bible stories. They were magically colourful at a time turer of scraps until the Nazi period, dealt with Afghans, fuzzie-wuzzies still illustrated in line, with very litwhen many of the printers fled). To- and other assorted "wogs" in the colour. We weren't all that sure of London. The curators might conday's plastic stickers of Smurfs and defence of their comrades and Emother contemporary cartoon pire. Royalty were also popular and, but we loved the whole idea that

tion scenes. Children also used angels came to us directly from of David with busts of Herzl, Nor- at least the magic of the child's dau and Mandelstamm above world as we knew it. Today, that depictions of a sower and the magic has been replaced by Western Wall, with a Hebrew in- technological wonders devoted to whom children cannot identify. Not even a three-year-old believes that Smurfs are for real.

> THE YOUTH WING is bringing out a colour catalogue which wil show the aficionado how to date these scraps, while explaining in detail how they were made and how they followed changing styles in art and illustration. The show also comprises tiny theatre sets and a fullscale mockup of an early Victorian family room. The show and the

(Top) Victoria Cross series commemorated British war heroes; dove-and-child motif, used on letters, 1900. (Below, from left) Lighting candles, from 1906 series printed in Germany for Hebrew Publishing Company's sticker has portraits of Nordau, Herzl and Mandelstamm; Cupid; British Major General John French, for whom Jerusalem's French Hill was named. This very British sticker was printed, like most stickers, in Germany.











PAGE EIGHT

THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 16, 1983

PULL OUT AND KEEP PULL OUT

The Poster

FOR CHILDREN AND YOUTH

.Terunalem

THE JERUSALEM BIBLICAL ZOO Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednes-

A STORY FROM CHELM - Puppet theatre for ages 5-9. A joyful Shavuot adventure. (Train Theatre, Liberty Bell Garden, tomor-

STORY HOUR — Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2

THE WAY BEHIND THE SHADOW — Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, Monday at 4 p.m.)

Tel Aviv area

CLASSICS AND LIGHT MUSIC - With explanetions. (Old Jaffe, Havimtah, tomorrow at

FAMILY FUN — Including tricks by chimpanzees, dolphins, and sea lions, puppet theatre, clowns, cartoons and more. (Dolphinarium, Charles Clore Park, tomorrow

12 p.m.-4.30 p.m.; Sunday through Thursday at 4.30 p.m. only)

THE ISRAEL BALLET - Programme for the whole family — Concerto Barocco, Balanchine/Bach; Pas de Deux from Flower Festival in Genzano, Bournoville/Helsted; Opus 35, Spoerli/Shostakovitch. (Beit Hehayal, Tuosday at 5 p.m.)

THE PRINCESS DIDN'T LAUGH - With Shai Shwartz. (Old Jaffa, Hasimtah, tomorrow at 11.30 a.m.)

1000 FACES - Pantomime with Julian Chagrin, (Beit Leissin, tomorrow at 11.30

THE FISHERMAN AND THE GOLDEN

FROM LEAH GOLDBERG WITH LOVE -

PANTOMIME - With Yoram Boker and Friends. (Petah Tikva, tomorrow at 11.30

ENTERTAINMENT

ALLEGRO — Musical quiz. With the Jerusalem Symphony Orchestra, the Rubin Academy Choir, the Madrigul Singers, pantomime artist Honoch Rosenne and others. Recording by Isruel TV. (Jerusalem Theatre, Monday at 8.30 p.m.)

APPLES OF GOLD - Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromme, tomorrow at 9 p.m. King David, Sunday at 9

THE BEST OF SHALOM ALEICHEM -Nadel, Isaac Weinstock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, (omorrow at 9.30 p.m.)

DANNY SANDERSON — In his programme Life Size. Recording by Israel TV. (Jerusalem Theatre, Tuesday at 9 p.m.)

GOLDEN GUITAR — Tara Banz sings folksongs, bailads and American Indian chants tomorrow. Marian plays French songs on Tuesday; Jean Mark Luxembourg plays classical pieces on Wednesday; Bruno Korshiya plays Hassidic folk and baroque on Thursday. (Zorba the Buddha, 9 Yoel Salomon, at 8 p.m.)

GUSH EGOZAN — Country music with the flavour of milk and honey. (Pargod, 94 Bezalel, tomorrow at 9.30 p.m.)

ISRAEL FOLKLORE — Taste of Israel dancers, Pa'amei Taiman folkdancers. (International Cultural Centre for Youth, 12 Emek national Cultural Centre 101 Refaim, tomorrow at 9 p.m.) JAZZ - With well-known musicians.

(Pargod, Wednesday at 9.30 p.m.)

JAZZ — Fred Weisgal, plane; Eric Heller, bass: Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

GILA ALMAGOR — In her programme of congs, Almost Strong, (Rehovot, Wix, tomorrow at 8.30 p.m.)

Dance Theatre. (Israel Museum, tomorrow at 8.30 p.m.)

THE INBAL DANCE THEATRE — Moroccan Wedding, choreography Rina Sharett;
Palms and Dates, choreographed by Sara Levy-Tanai (Gerard Behar, 11 Bezalel, Thursday at 8.30 p.m.)

FRIDAY, DECEMBER 16, 1983

DANCE

Jerusalem

Tzabarim folkdancors, folksingers, Khalifa drummers, (YMCA, Monday at 9 p.m.) MUSICAL MELAVE MALKA — Tofa'ah —

JEWISH AND ARAB FOLKLORE -

THE BEST OF SHALOM ALEICHEM Hilton, Thursday at 8.30 p.m.)

FERNANDO DE ALMEIDA — Well-known Portuguese pionist and singer, (Sheraton Hotel, Piano Bar, tomorrow through Thursday GENTLEMEN THE HYSTERIA RETURNS

MATTI CASPI AND THE PARVARIM (Tzavta, tonight at 9.30 p.m. and midnight) SHLOMO NITZAN — Satire and humour

(Old Jaffa, El Hamam, tonight at 10 p.m.) TONIGHT SHOW — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

APPLES OF GOLD — See Jerusalem for details. (Ellat, Moriah, Thursday at 8 p.m.)

CORINNE EL-AL - Sings. (Ellat, Almog

Yam, tonight.) GENTLEMEN THE HYSTERIA RETURNS — (Holon, Rina, today at 9.45 p.m.; Ramia, Hechal Hatarbut, Tuesday at 9 p.m.; Afula, Hechal Hatarbut, Wednesday at 9 p.m.)

THE ISRAEL BALLET — Span Balanchine/— Concerto Barocco, George Balanchine/— Bach; Opus 1. Barta Yampolsky/Webern;

Bach; Opus 1. Spanit/Shostakovitch. (Beit

THE INBAL DANCE THEATRE - Stops

and Sounds. (Kibbutz Ha'ogen, Tuesday a

Tel Aviv area

8.30 p.m.)

Opus 35, Heinz Spo

Hehayal, Monday at 8.30 p.m.)

CULTURES IN DANCE — Woman, from "The Life of the Oriental Woman." With Rachell Sela, Ilana Cohen and the Inbal Dance Thesis (April 1988) And Thesis (But 1

Redeemer Church, Tuesday at 8 p.m.) CONCERT — With Daniel Benyamini, viola; Miloha Laks, piano. Programme of works by Bach and sons. (Tzavta, tomorrow at 11.11 TRIO CAMERATA — Programme — Buxtehude: Sonata; Schultke: Sonata for Cello and Piano; Bernstein: Sonata for Cludest and

Piano; Beethoven: Trio Op. in B-flat majo (YMCA, Tuesday) CHAMBER MUSIC for 2 flutes and plano. Works by Telemann, J.S. Bach, Caesar Franck and Berkley. (Tzavia, tomorrow) ARTHUR RUBINSTEIN MEMORIAL CONCERT — With the Tel Aviv Quartet; Prina Salzman, piano; Marcel Bergman, celto. Programme — Schumann: Piano Quintet, Op. 44; Schubert: Plano Quintet, Op. 163. (Jerusalem Theatre, Wednesday, at 5 p.m.)

THE ISRAEL PHILHARMONIC THE ISKAEL THILHARMONIC
ORCHESTRA.—Conducted by Eliahu Inbal.
Soloist Zchava Oal, mezzo-soprano. Programme — Ma's y ani: Qu mran; Ravel:
Scheherazade; Tchaikovsky; Symphony No. 5.
(Mann Auditorium, Tuesday through
Thursday) RECITAL FOR TWO FLUTES AND PIANO - With Michel Menalismoff, flute (France); Ra'anan Eylon, flute; David Dolan, piano. (Rubin Academy, Smolenskin, Wednesday)

Bach, Schubert, Ravel, Z. Avni and Debussy. (YMCA, Thursday at 4.30 p.m.)

Haifa

CHURCH CONCERT - Conducted by Eli ARIEH VARDI -- Pianist, special concort in memory of Frank Peleg. Works by Döhl. reud, (Stella Maris Church, Tuesday at 7.30

THE LAST BELL — By Simon Oray. Produced by the Cameri Theatre. About one year in the lives of a group of English teachers at Cambridge. (Cameri Theatre, tomorrow through Thursday at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY

NOW). — By Werner Rainer Fassbinder. Directed by Niko Nitai. (Old Jaffa, Hasimtah,

PILOTS - By Yossi Hadar. Directed by Oded Kotlor. Produced by the Neve Zedek Theatre. The story of a group of pliots after the occurrence of a dramatic event. (Neve Zedek, 6 Yehiell, tomorrow at 9 p.m.)

THE RUBBER MERCHANTS - (Travia,

tomorrow, Sunday, Wednesday and Thursday at 8.30 p.m.)

tonight at 10 p.m.)

THEATRE

THE JERUSALEM RECORDER ENSEM-

BLE — With a voice trio. Works from Renaissance and Baroque times, and the 1920s. (T-

THE ISRAEL CHAMBER ORCHESTRA -

Conducted by Lev Markiz. With soloist Elisabeth Roloff, organ. Programme "Mostly Handel." (Mount Zion, Dormitton Abbey,

OBOE AND HARP CONCERT - With

OBOE AND HARP CONCERT — With Lawrence Cherney, oboe (Canada); Ruth Maayani, harp. Programme — Handel: Sonata in B minor; Britten: Suite for Harp, Op. 83; Gelbrun; Aria and 3 fragments for Oboe and Harp; Britten: 6 Metamorphoses after David; Bartok: Folk Songs; Ravel: Pavan. (YMCA, King David Street, Sunday)

CHRISTMAS CONCERT — With Cilia Grossmayer, soprano: Alan Tachaikov,

.Terusalem

COURTSHIP and MARRIAGE — 2 plays by Dennis Silk. Directed by the choreographer Fa Chu. Stylized comedies based on the "Thing Theatre" style. (Israel Museum, Sunday at 8.30 p.m.)

ENTANGLEMENTS - THE WOOL STORY - Puppet theatre presenting the ele-ments of textile art. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

THE LAW WILL BE GIVEN AT 6 —
Produced by the Simple Theatre. The play
takes place in an old temple (Khan Theatre,
Wednesday and Thursday at 8.30 p.m.)

MAN AND HIS TIME — By Alfred Jarre. Produced by the Khan Theatre. Directed by Shmuel Hasbari (Khan, tomorrow at 5 p.m.)

THE RUBBER MERCHANTS — by Hanoch Levin. Produced by the Cameri Theatre. A sad story of warped human relations. (Gerard Behar, 11 Bezalel, Tuesday at 8,30 p.m.)

RUN FOR YOUR WIFE - British comedy produced by the Yuval Theatre, Directed by Leonard Schach. (Ierusalem Theatre, tomor-

"TASHMAD" — Written and directed by Shmuel Hasifri. Performed by the Neve Zedek Theatre Group. About a group of people in a bunker in the heart of Samaria' who threaten bunker in the heart of primaria was threated to blow themselves up if Israel does not vacate Judga and Samaria. (Hebrew University, Scopus, Barathon, Monday at 8.30 p.m.)

Tel Aviv area

ACTORS VERSUS AUDIENCE — By Peter ndeke. Directed by Tami Lederer. A dern play with audience participation. (Old is, Hasimtah, Wednesday at 9 p.m.)

"Courtship" and "Marriage," 2 stylised comedies written by Dennis Silk, at the Israel Museum on Sunday at 8.30 p.m.

clarinet; Yuval Kaminkovski, viola; Elisabeth Roloff, organ; Rima Kaminkovski, violin; Rudi Abilea, violin-cello, (Old City,

BIG BILLY BOL — Comedy by Yoram Oal. About an Israeli hero who conquers the world. (Old Jaffa, Hasimtah, Thursday at 9 p.m.) BORDER INCIDENT — Imaginary meeting

between Golda Meir and Raymonda Tawii. (Tzavin, Tuesday at 5.30 p.m.) CRAZY SPOILING — Comedy by Emile Ajar. Produced and directed by Niko Nital. About a lonely man in Parls. (Old Jaffa, Hasimtah, tomorrow at 9.30 p.m.)

DESIRE - Produced by the Habimal Theatre, A couple in crisis act out an English social comedy. (Habimah, Large Hall, temorrow at 6,30 p.m. and 9,30 p.m., Sunday at 8,30

THE FALL — By Albert Camus. Translated and produced by Niko Nital. The rise and fall of a Parislan lawyer. (Old Jaffa, Hasimtah, Tuesday at 9 p.m.)

IDENTITY CARD -- Directed by Tzadi Tzar-

fati. About the life of Israeli singer Avi Toledano. (Beit Hehayal, Thursday at 9 p.m.) THE IDIOT — Detective comedy produced by the Lilah Theatre. (Bait Hehayal, tomor-

THE ISLAND — By Athol Fugard (In Arabic), Directed by Amit Gazil, Produced by the Haifa Municipal Theatre, About 2 black political prisoners in South Africa. (Nave Zedek, Sunday at 5.30 p.m.)

TANZI -- Produced by the Beit Leissin Theotre. The story takes place around the boxing ring (Beit Lessin, tomorrow at 9 p.m.) IDENTITY CARD - (Haifa Auditorium omorrow at 8.30 p.m.)

MUCH ADO ABOUT NOTHING — By W. Shakespeare. Directed by Omri Mizan. Produced by the Halfa Municipal Theatre. This version places the action. in 1917, with Allemby's entrance into Palestine. (Halfa Municipal Theatre, tomorrow through Thursday at 8.30 p.m., Wednesday also at 4.30 p.m.)

YOU CAN'T TAKE IT WITH YOU Comedy by Kaufman and Hart. Produced by the Halfa English Theatre Players. (Museum, tomorrow, Tuesday and Thursday at 8.30 p.m., Thursday also at 5 p.m.)

(Continued on page C).

THE JERUSALEM POST MAGAZINE

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MACQUADE

Set 10, midnight Weekdays 4, 80, 7,15, 9,30

*[[]*37

CHEN CINEMA CENTRE

7th week

Forepht 9.50, 12.10 Sat 7, 9,30

Weekdays 4.30, 7, 9.30

ALADDIN AND THE

20th week

AN OFFICER AND

A GENTLEMAN

Louight 9.80, 12 (0) Sat. 7, 9440 Weekdays 4.30, 7, 9,40 Mat. 4.30; M. QDDN AND THE

WONDERFUL LAMP

Ioday 11, 2; Sat. 11 a.m.

STAR WARS.

BLUE THUNDER

Fonight 9.50, 12.10 Sat. 7, 9, 81

Weekdays 4.30, 7, 9.30

Today 11, 2; Sat. 11 o.m. THE EMPIRE STRIKES BACK

CANNERY ROW

Nat. 7.05, 9.30 Weekdays 4.30, 7.05, 9.30 Today 11, 2: Sat. 11 u.m. life of Brian San, 10.30, 1.30, BANANAS

Jonight 9,50, 12/15

20th week

BETH HATEFUTSOTH

CINEMATHEQUE

BEN YEHUDA

JEWISH

CHEN 1

EDDIE AUTROUS

CHEN 2

CHEN 3

CHEN 4

Weekdays 4 30, 7.15, 9.30

CHEN 5

CINEMA ONE

STEVE REEVES

Ard week

PSYCHO II

4,80, 705, 945 Today H, 2, Sat 11 am

RETURN OF THE JEDI

Weekday, 10 to, 100

ROLLER BALL

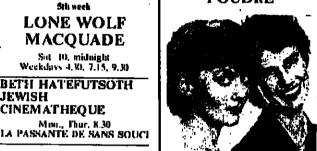
HERCULES

THE HERO

Tonight 10 Sat. 7.15, 9.30

ALLENBY And week Tonight at 10; Sut. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 A profound friendship REVENGE OF THE NINJA between two women ISABELLE HUPPERT

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lake two complete strangers...make ESTHER one of them rich the other poor...

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Tonight 10; Sat. 7.15, 9.30 Weekdays 4,30, 7.15, 9.30 Foshiy, 11, 2; Sut., 11 a m.

GAT 3rd week • Film by Carlos Saura

I LOVE YOU CARMEN ANTONIO GADES LAURA DEL SOL

Sat. 7.15, 9.30; Weekdays 4.30, 7.45, 9.30

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CUTTER'S WAY

JOHN HEARD JEFF BRIDGES

Weekdays 5.30, 7.30, 9.40 HOD

BABY LOVE RICHARD GERE

Tonight 10: Sat. 7.30, 9.30 Weekdays 4.30, 7.30, 9.30 INSTITUT FRANÇAIS Sut. 7.30

GARDE

A VUE

LEV I Fel. 28886 Hengoff Center 2nd week

Weekdays 1 30, 4 30, 7 15, 9 30

MONTY THE

LEV II Dizengoff Center Tel. 188868 I Ith week LOCAL HERO

> Weekdays 1,30, 4,30, 7,15, 9,30 LIMOR

ZORBA the GREEK

Winner of 3 Academy awards he unforgettable film by Michael Cacoyannis Based on the noval by Nikos Kazantzaki Music: Mikis Theodorakis

ANTHONY QUINN ALAN BATES Irene papas Tonight 9.30, 12; Sat. 6.45, 9.30 Weekdays 4, 6.45, 9.30 Sat. 11 a.m: Rolders of the

MAXIM 3rd week Sut. 7.15, 9,30 Weekdays 4.30, 7.15, 9.30 LOOKING FOR MR. GOODBAR

Lost Ark



RICHARD PRYOR JACKIE GLEASON

Weekduys 4.30, 7.15, 9.30 DEKEL 3rd week

GABRIELLA

7.15, 9,30. ORLY'

9th week A DEADLY SUMMER Sar., 9.30

Weekduys 4.15, 7, 9.30

Mon, 8.45 LES ENFANTS **DU PARADIS**

CHEN

13th week REQUIEM FLASH DANCE Sat. 6.45, 9 Weekdays 4, 6.45, 9

2nd week

CLASS

Sat. and weekdays 6.45, 9

JACQUELINE BISSET

CLIFF ROBERTSON

CATHERINE DENEUVE YVES MONTAND

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LE CHOIX

DES ARMES

No complimentary tickets

FLAMING

DESIRES

6 nonstop performance Adults only

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MERRY

CHRISTMAS

MR. LAWRENCE

MY

FAVOURITE

YEAR

Sat. 6.45, 9 Weekdays 4, 6,45, 9

5th week

UP YOUR

ANCHOR

(Lemon Popsicle 5) 6.45, 9

6th week

TO BEGIN

AGAIN

RAMAT GAN

Cinemas

4th week

Tonight 10 Sat. and weekdays 7, 9.30

I LOVE

YOU CARMEN

Mat. 4:

DIAMOND PEDDLERS

YOUNG

FRANKENSTEIN

Tonight 10 Sal. and weekdays 7.15, 9.30

8th week

TRADING PLACES

Tonight at 10 4, 7, 9,30

7.15, 9.30

3rd week

BURT REYNOLDS Mot. 4: BOY TAKES GIRL

After a successful run in Tel Aviv the wonderful comedy

MAX DUGAN

RETURNS

BABY LOVE

Sat. and weekdays 6.45, 9

RON

SHAVI

ARMON

OASIS

BOB LOWE

ORAH

Sat. 7.15, 9.30 Weekdays 10, 12, 2, 4, 7.15, 9.30 MORIAH

PEER PRAYING

2nd week

MANTIS Directed by Jack Gold Weekdays 4.30, 7.15, 9.30 SHAHAF

14th week Tonight 10, 12 Sat. 5.45, 7.30, 9.30 Weekdays 4.30, 7.15, 9.30 **FLASH DANCE** Sat. and weekdays [] a.m.; PODONE IN HONG KONG

PARIS

David's father bought him a home computer. He's used it to change his high school grades. WAR GAMES

Tonight 10; Sat. 7,15, 9,30 Weekdays 5, 7,15, 9,30 **ICHELET**

2nd week MERRY **CHRISTMAS** MR. LAWRENCE

TEL AVIV MUSEUM YOL Winners of "Golden Palm"

4.30, 7.15, 9.30

Cannes, 1982 Film by Yilmaz Guney Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 ZAFON

13th week TO BEGIN AGAIN 4.30, 7.15, 9.30

HAIF Cinemas

AMPHITHEATRE 2nd week

MIDNIGHT EXPRESS

Adults only 4, 6.45, 9 ARMON

CONCRETE JUNGLE

Sat. 6.45, 9 Weekdays 4, 6.45, 9

ATZMON ISABELLE HUPPERT MOUM GOTTE

in the 1983 Sun Sebastian Festival COUP DE

FOUDRE

4, 6.45, 9 No complimentary tickets FRENCH CULTURAL

CENTRE CINEMATHEQUE BEIT ROTHSCHILD

FRIDAY, DECEMBER 16, 1983

RAMAT GAN

HERZLIYA **Cinemas**

DAVID

LE CHOIX DES ARMES

7.15, 9.15

TIFERET WAR GAMES

7.15, 9.15

HOLON Cinemas

MIGDAL

Tonight 10; Sat. and weekdays 7.15, 9.30 TRADING **PLACES**

Mat. 4,30: SHE

SAVOY

being sold at old prices.

Tonight 10; Sat, and weekdays 9.3 **TEMPEST** Mut. 4.30: CRAWL

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THEATRE

(Continued from page 4)

Others BED-KITCHEN, BED-KITCHEN ... FIVE - Directed by Nola Chilton Produced Comedy for one actress with Dina Doronne playing Jenurely different women Written by Dario Found Franca Rama Directed by Ilan-I.Idad, (Kibbutz Afikim, tonight at 930 p.m. Reershehr, Conservatorium, tomorrow at 9.15 p.m.; Kibbutz Remi, Sunday at 9.30 a.m.)

Ner. About a journalist in the streets of Cairo. (Netanya, Ohel Shem, tomorrow)

CAIRO, FEBRUARY '78 — By Yitzhak Hen-

CITY SUGAR -- By Stephen Poliakov.

Directed by Micha Levinson. A Bersheba Municipal Theatre/Yoval Theatre production. The story of a popular radio announcer.

Shmonia, Snir, Wednesday at 9 p.m.)

DIXES — One-woman show, written, composed and directed by Billia Yavne. A social and profitical saffre picture of Israel today, (Holon, Moffet, tonight at 10 p.m., Ramat Hasharon, Kochay, Monday at 8 p.m.) IDENTITY CARD -- (Beershebu, Keren, Sunday at 7 p m.; Kiryat Yam, Nitzan, Mon-day at 8.00 p m.; Fiberias, Tuesday; Kiryat

(Beersheha Theatre, tomorrow through

by the Neve Zedek Theatre. About a group

NO ENTRANCE TO PARLIAMENTARY

the Hologaust (Ediat, Rubin, Tuesday)

THE IDIOT (Rainat Gan, Ordea, tonight at 10 p.m., Taberias, Asiv, Wednesday at 9 p.m.)

Shavit, tonight at 9,45 p.m., Acco. Auditorium, Sunday through Wednesday at 9 p.m., Ashkelon, Rahel, Thursday at 9 p.m.)

For last-minute changes in programmes or times

Material for publication must be at The Jerusalem in writing)

WALKING TOURS

Jerusalem

Jerusalem through the Ages Sunday and Tuesday 9,30 a.m. and Thursday a 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi Synagogues, Western Wall.

Sunday at 2 p.m. -- Sites of special Christian interest.

Monday at 9.30 a.m. - The Cunaunite and Israelite period in Jerosalem.

Tours start from Citadel Courtyard peat to Jaf-In Gate and last 3-3% hours. Tickets may be purchased on the spot. All tours are guided in English.

Jewish, Christian and Bloslem belief.

Monday at 2 p.m. - The Jewish Quarter and Mt. Zuon.

Wednesday at 9.30 g.m. - The Greek and

Thursday at 9.30 a.m. - The Mt. of Olives in

Ruman Period in Jerusalem.

Dully at 11.30 a.m.; Friday at 9 a.m. - Jewish Quarter archeological and historical tour. Meet at Cardo information booth, Jewish

Sunday through Thursday at 9 a.m. Temple Mount Seminar, from First Temple period to the present. Meet at Cardo information booth, Jewish Quarter.

Other towns

Daily expeditions to old Jewish quarter of Safad, synapogues, War of Independence landmarks, cemetery, Fel. 067-30448.

FILMS IN BRIEF

THE ARRANGEMENT - Argentinian Illn

BABY LOVE — Fifth instalment in the *l.emon Populele* series. The 3 musketeers are now older and mellower. No doubt heading to be another hav office success. THE BEST LITTLE WHOREHOUSE IN

TEXAS - A huxum procuress and a sexy sheriff try to fend off the attacks of a hypocritical crusuder who demands that a venerable little hordello be closed down (for morality's suke). Based on a Broadway musical, itself inspired by a real-life's incident, it is unusing as long as it does not pretend to take itself scriously. With Dolly Parton and

BLUE THUNDER — John Badham's film ahout a helicopter prepared as a tool by American right-wing government extremists against eventual terrorist activities at the 1984 Olympic Chames in Los Angeles, Slick, profes-Marsha Mason, Donald Sutherland sional, umusing and entertaining, it portrays the struggle between good (played by Roy Scheider), and evil (played by Maleolm Me-"Max Dugan Returns." the ideas of the original. Cinematically more

advanced then the previous effort and faster moving. Weak script and silly plot. CANNERY ROW - A kind of mythics glorification of the simpler aspects of life by director Simon S. Ward. Beautifu camerawork by Sven Nyklvist. THE LAST DAYS OF THE VICTIM --

uher a gangater forced to take up arms again.
The acting is nothing special, but a successful scene exists here and there. CLASS — About a group of disgustingly rich

LE COIX DES ARMES - French thriller

college roommates. Irrelevant. CUTTER'S WAY — A very bitter uttempt to blow up the American dream and the Hol-lywood myths. The film doesn't promise you a fun time, but a strong image of modern MAX DUGAN RETURNS -- About an ex-con who reappears in his daughter's life. Nothing amusing, no moral, most of the time it is frank-

DIVA — This first feature film by director Jean-Jacques Beineix is a thriller — but also a fetishistic exploration of human nature. Im-mensely enjoyable, as long as you don't take it too seriously.

lent comera-work, superior performances by the east; the only serious flaw is the disunity caused by the series of flashback sequences EMMANUELLE — Pollshed and clegantly orotic — but really rather stilly — French film about a diplomat in Bangkok who encourages his wife (Sylvia Kristel) to sample all kinds of sex, with un uging voyeur officiating over the final initiation. Well acted, and the colour/ul Thal background is fascinating. Directed by system form the busis for this shocking

portant film. Excellent acting by Brad Davis, John Hurt and others. FACE TO FACE — lngmar Bergman's excel-lent psychological study of a woman (Liv Ull-man) who works in a mental asylum and who, by excessive introspection, loses her grip on MONTY PYTHON AND THE HOLY GRAIL -- The Monty Python team, as medieval knights of the Round Table led by King Arthur, in search of the Holy Grail. The dotty story and character will please nostalgic

FLASHDANCE — A mindless, flashy, banal movie of a 20-year old dancer. There is nothing beyond the purely fancy and superstreet urchin with strong character proves he can endure all the hardships of the course for

GARDE A VUE — Claude Miller's new film is a critique on the Prench judicial system, but it is also a study of the individual, ioneliness and

GREASE 2 — Lacking the star power of its predecessor, the plot of this film uses most of on the povel by Juseph Kessel, Jacques Rouf-

MERRY CHRISTMAS, MR. LAWRENCE

AN OFFICER AND A GENTLEMAN -- A

navy pilots and becomes an officer. Traditional melodruma, well made and well-acted.

tio's film deals with the pre-war aspects of the Holocaust it recounts the story of a small Jewish boy whose father was killed in a pogrom. Starring Romy Schnelder, in her last part before she died, and Michel Piccoli.

PSYCHO II - About a mama's boy with u killer's streak. But instead of being tant and tension building. Richard Franklin's movie is rather tiresome. RAIDERS OF THE LOST ARK - This George Lucus-Steven Spielberg venture creates magic out of sheer energy. A glorious,

unabashed meco of entertainment. SHOGUN — Richard Chamberlain plays the lend in this story of a British pilot of a Dutch ship who lands in Japan. Bears only a vague similarity to the James Clavell bestseller on

which the story is based. TEMPEST - A successful architect, un-satisfied with his life, his wife and his sur-roundings, takes a breather on a deserted heautiful island, accompanied by his teen-age daughter, a gorgeous drifter and a not-so-dumb native. Wise, charming and splendidly performed by John Cassavetes, Gena Rowlands, Sasan Sarandon and Raul Julia, to notice just a few of an outstanding cast.

VION — Argentinian film by Hugo Olivera depicts Peronism in an unfluttering light.

Argentinian film about a professional killer who works for a big financial trust, eliminating incriminating evidence along the way. TIME OF REVENGE — Argentinian film nbout American companies, assisted by local minions, secrificing human lives for profit. LOOKING FOR MR. GOODBAR - Based on Judith Rossner's best-selling novel, about a young woman who works us a school teacher by day and frequents singles bars at night in search of rough sex. TOOTSIE - Michael Dorsey (Dustin Hoff-

mun) puts on a woman's dress, a wig and a pair of high-heeled shoes — and succeeds in getting the part of a middle-aged female hospital administrator in TV soap. A most enjoyable comedy — possibly the best thing that ever happened to director Sydney Pollack. TRADING PLACES — The prince and the pauper theme is back again, this time in Philudelphia. When the gags are good, they are very good, but too many silly plots in

Bused on Laurens van der Post's The Seed and the Suver, Jupanese director Nagisa. Oshima tries to paint a moral picture of modern Japan. Powerful use of image, excel-LA TREGUA - Argentinian film based on

MIDNIGHT EXPRESS — A young American, caught trying to smuggle hashish out of Turkey, is sentenced to 30 years imprisonment. His experiences with a barbaric system of "justice" and a grotesque prison with a barbaric system of "justice" and a grotesque prison who have for this phocking and imprison the barbaric system and imprison the barbaric system and imprison the second system and second system a WAR GAMES - About a computer whiz-kid who ends up finding his way into the Pentagon computer. The moral: don't let the computers control you.

work's furiough. Through their stories, we get to see Turkey and her people. Excellent film-ing and some incredible performances make this a film no true film bull would want to

YOUNG FRANKENSTEIN -Mel Brooks' (Blazing Saddles) puredy of the horror films of the Thirties has some very funny moments and elever sequences. Excellent performance from Peter Boyle is the Monster and Gene Wilder does very well as Frederick Frankenstein; grandson of the infamous Buron Victor.

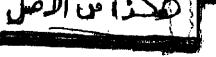
Some of the films listed are restricted to adult audiences, Please check with the cinema.

THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 16, 1983

THE JERUSALEM POST MAGAZINE

المكذا من الأصل





AMID THE plethora of amateur restaurants which keep opening, with greater or lesser success, the matter, restaurant economics, are few and far between.

In a country such as ours, which has and vegetarian restarant on the sehardly any of the old-fashioned family restaurants, where the tradition and the recipes are handed down from one generation to the next, it is for those with a love of cooking, but little experience, to fill religious tourists in Tel Aviv. It ex-

Often such entrepreneurs fall flat themselves paying rents which cat for several years. up their profits. On the other hand, en luck or innate ability takes a WHEN THE partners arrived to hand, they can be among our best prepare their establishment and most exciting restaurants.

tually available, and not what the look pleasant and inviting, proprietors wish they could serve; where one can choose a bottle of whims of whatever wholesaler hap-pened to call the previous week. in such a place, with large and mouth-watering pictures of food. It

And if one is talking about professionals, there are few to match Uri Guttman, who for many years has cating places operated by profes- been the chairman of the Israel Cirsionals, with a sound foundation in cle of Chefs. Recently, Guttman restaurant cooking, and, for that teamed up with Yair Flamm, and Ze'ev Kochman, both formerly with the Sheraton chain, to open what Not that I object to the amateurs. they describe as a gournet dairy cond floor of the old Deborah Hotel in Tel Aviv's Rehov Ben-Yehuda.

The hotel, as old-timers will remember, was the outcome of an ill-fated attempt to cater to ultraperienced a large fire some years Often such entrepreneurs fall flat ago and since then has remained on their faces, either because they closed. The fire did not actually cannot plan and cook for large touch the restaurant and kitchen numbers, or because they find area, but they, too, were abandoned

which goes under the literally cor-But they are nonetheless a far cry rect but rather unexciting name, from the truly professional es- The Second Floor - for business, tablishment, where the tableware they found an accumulation of matches and the waiter knows from debris blocking their way. Now, which side to serve; where the menu aside from an unmanned reception represents a choice of what is ac- desk, the entry and the restaurant

The stairway leading up to the restaurant and the dining area itself wine rather than he subject to the are decorated, as one might expect

Dairy



MATTERS OF TASTE Haim Shapiro

is only upon closer examination that one finds that some of the pictures are a step away from realism. An ear of corn sticks out of a banana peel, a cut melon has one section which turns out to be granefruit.

No such surprises awaited us with our first course, a large buffet of salads reflecting, one might say, Israel's European, rather than its Eastern traditions. Most expressive of this was a red-cabbage salad, heavily flavoured with caraway seed. Other interesting salads included a black bean and rice preparation, sweet pumpkin squash, and cottage cheese with peaches. On the table were thinly-sliced black and white bread, with a cheese spread and butter.

This atmosphere carried over into the soup course, during which I enjoyed a fresh mushroom soup, thick with cream and beautifully seasoned. My companion, more adventurous than myself, tried the cream of avocado soup, another rich, creamy mixture which was quite tasty, even if the avocado flavour of the soup.

AS FOR the main course, I allowed myself the luxury of trying the most expensive item on the menu, sea bass Grenoble, in which a thick slice of this noble fish had been fried and then served with a generous blanket of croutons, chopned fresh lemon and capers. It was

My companion continued to be adventurous and tried one of those strange dishes which to my mind enjoys an undeserved popularity in local restaurants — a fillet of sole with bananas, dates, nuts and everything but the kitchen sink; Why anyone would want to so smother the delicate taste of the fish in this way is beyond my under-

standing, but she seemed to like it. Served alongside was a dish of ratatouille composed of eggplant and squash. This was very good and not too oily.

Meanwhile, with our meal, we enjoyed a bottle of Ben-Ami white wine, made more enjoyable by the fact that it was kept in an ice bucket during our meal.

For dessert, I stayed with the classical, ordering a caramel cream which, if not remarkable, was adequate. My companion continued in her flamboyant mood by ordering a dish in which a banana is wed to tself made little contribution to the various other fruits and nuts in a crêpe and served up flaming.

Here I found my only major objection. The crepe tasted distinctly of oil, a real pity in a dairy restaurant, where butter could be used with a free hand. The coffee was satisfactory.

As I was the guest of the management, I did not see a bill; but by my computation, it would have come to almost IS3,000

FARLY IN THE action, Consul For love Bernick, a pillar of society if ever there was one, says, mopping his forehead, "Yes, it certainly is a little oppressive in here." Since he is in a large room looking onto a garden, on a bright

Norwegian summer day, he cannot

he speaking in a physical sense;

what he is describing is an embar-

storms; the succession of day and

night. All these elements intrude

and intensify the feeling of being

On an even larger scale, the small.

provincial Norwegian town on

the fringe of the civilized world is

both invaded and circumscribed by

the big outside world, its

technology, industry, tribulations

and corruption. For Ibsen, this

small and petty world becomes the

symbol and quintessence both of

The force which sustains and

Ibsen's particular genius was his

ability to transform a thoroughly

personal vision — and this includes

example of humanity at large.

conditions of man.

rassing social situation.

fenced in.

THEATRE Uri Rapp

In most of ibsen's play, Pillars of Society (1877), the action takes poor marionettes manipulated by place in a room where the stifling undivined but inexorable forces. oppression of the individual by However, they are this-worldly society is offset by the great outforces, born out of human interacdoors: the fjord and mountain landscape; the sea and the sun; thunder-

The second aspect of the tragedy is the women, whose kindness and affection, dignity and yearnings are scorned and suppressed by the men, avid for gain, power and reputation, their idea of success.

A few women break out, at the cost of social ostracism, destitution and contempt. Some succeed in realizing their human potential elsewhere, usually far away. But most of the female rebels are crushed, or finally knuckle under.

bourgeois society and the universal REPUTATION is everything to Bernick, the shipyard owner. He can do the most dubious things in his business transactions, as long as preserves the limited and oppressive his good name and credit remain inworld is gossip — and now that we tact. Since he, and as he points out, have all become part of a "global village," we may be able to ap- everyone else, has some spots on his record, the whole structure is built preciate Ibsen even more than on a lie.

1bsen's central idea was that of the "life-lie," and a truth which is not a collection of provable facts, the individuals he portays — into an insight into capitalist society, and to personality in its relationship with hold this society up as a shocking others.

from the worst by a coincidental

THE ACTION of the play revolves around this man, his family, his associates, subordinates, and acquain-

tances. He is competent, forceful,

respected and always in command

of others and of himself, even when

he breaks down and confesses some

(not all) of his deceptions and mis-

demeanours. He can always

ments to justify every new mean-

He could be the personification

of the life-lie, both his own and that

of bourgeois society; whatever he

employees of 40 years standing or

sake of "the family" and "the com-

The abandoned woman is left un-

ry, for ulterior motives, becomes

subdued, subservient, deprived of

the joyous hopes of youth, can lead

to frustration, rebellion and

quishing of love as the p

Bernick's life-lie leads him from The play, written at the ripe age betraying a friend who saved him of 49, after a long career as a from social ruin to deceiving and playwright, is the first of Ibsen's so- cheating the community of which called "modern", "social" or he is a pillar to, finally, planning a "realistic" plays; all their motifs and particularly nefarious mass murder. characters are already here, in a He sends an unseaworthy ship to sea with 18 crew members, both for friend and saviour who has become

weaker and simpler form. Ibsen's weakest play still towers gain and to get rid of his former above most "social dramas" written in his and our century. But in per- a threat. He, and they, are saved formance, the play must stand on its own. By producing it, the happy end. Beersheba Municipal Theatre has made another interesting and attractive contribution to Hebrew

THE TITLE itself exemplifies one of the peculiarities which make Ibsen the fascinating and lonely genius he was; the combination of pathos and irony, not side by side, out paradoxically intertwined.

"Pillar of society" is one of those high-flown, sonorous metaphors beloved of public speakers and preachers of morality - yet it expresses an important truth. There are individuals on whom the advancement and well-being of society depend. But experience, and Ibsen's play, raise the question of whether these people can possibly be decent and sincere.

If Ibsen's plays are tragedies (in spite of the "happy ending" in the present one), they are twofold. One aspect is the tragedy of the men who lead society, but are in fact led by it.

nstead of the gods of fate in an cient Greece, the power of destiny in Shakespeare and the inherent contradiction of norms (like honour and love) in French classicism. Ibsen's fate is the Hidden Hand of Adam Smith, the force of the marketplace and the factory, the parallelogram of anonymous forces

directing success and failure. Even the most fanatic and selfrighteous preachers of conventional uture parson Rörlund (acted excelmorality, like the schoolteacher and lently by Ohad Shahar), are but

THERE ARE exceptions in both cases. One of them in this play is Lona. Loving but rejected, she finds her way to America, to a free, pur-poseful and self-respecting life. Returning home, she proves compassionate, helpful and loyal, and possessed of a healthy and inteligent impertinence.

The part is played by Tina Tulin. who again succeeds in gaining our attention, affection and admiration.

Another exception is Dina, a oung girl who is on the verge of breaking away. Her running comnentary on her social environment as being, to her sorrow, respectable. moral and proper, serves as a kind of leltmotif in the play. Again, a good - though somewhat limited performance by Iris Barnea.

The truthful and loyal Johan (Johnny), the faithful friend who is slandered in his absence, accompanies Lona to "America". Critics have called Johan a dramatic nonentity, naive, colourless, just a prop for Ibsen's plot. By playing him as a sabra, Shlomo Sadan rescues him from the bloodlessness of his lines, giving him flesh and blood.

Mark Hassman, again amusing in a comic role, plays the role of a parasitic loafer who "upholds the ideals" (never spelling out which

All the actors do well — a great tribute to director Theodor Toma. The set, by Miriam Goretzky, is practically designed, for the constant comings and goings and airy and roomy, as Ibsen specified. But it lacks atmosphere and suggestion. Her 19th century costumes, on the other hand, are delightful.

BERNICK'S final conversion into a truthful, understanding and publicspirited man (with some new hope for his badgered wife) can be understood in two ways. Either as pathos - the good wins out through a powerful emotional process (like the great danger to his young son) - or irony (Bernick does it again. he is a con expert, and shouldn't be believed). I wouldn't put this past Ibsen, in spite of all the commen-

But I suspect that both in terpretations fit into the framework of his complicated genius, making the ending doubly ironic, and very hard to stage.

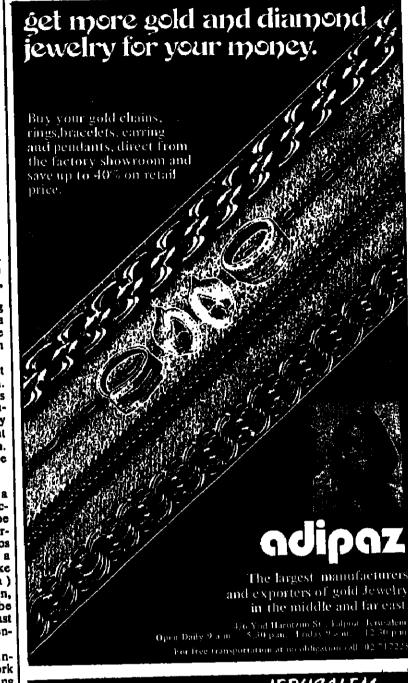
Theodor Toma, in a very clean, beautifully orchestrated and generally delightful performance, nevertheless does not do justice to the finale. It is played straight, produce the most reasonable argutaking the text at face value, with no real peripeteia (reversal of the action), either into pathos or into ness. He is a scoundrel, but never appears to be or think of himself as irony, or preferably both.

He also deleted the final sentences, where the reformed Bernick savs that it is the women who are the real pillars of society - what does, whether it's dismissing a reversal that is - and Lona, the woman who has won the fight, planning murder, is done for the replies, "No, my dear: the spirit of truth and the spirit of freedom, they are the pillars of the community. Toma did not consider these lines

munity." The part is played consistently and impressively by Yosse necessary; but his decision to omit Yablonka, with whom we can identhem is based on an interpretation tify, even while we despise him. which disregards complexity of Almost all of Ibsen's plays from motive and understands the whole 1877 onwards deal with the relin-

These lines — admittedly very diffcult to act -- could be taken as fulfilled, ever regretful for a life touching on the whole subject of wasted; the woman who does mar- women in a male-oriented society; are women alternatives to men, holding out the promise of a different and better society, or are love and partnership, maimed for life. Disenchantment, coming after they partners in a common undertaking which is not sex-oriented at all? For a Lona like Tina Tulin this might have been a worthy challenge destruction - or to a stand for truth - how to put a great deal into a few

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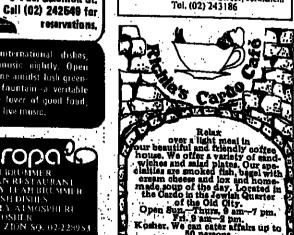
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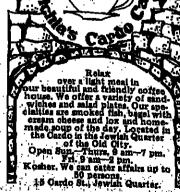
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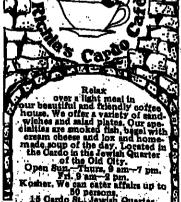
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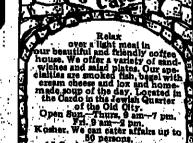


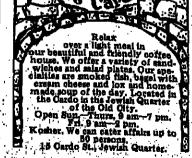


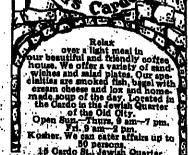


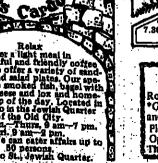


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The text is in Hebrew, translated by David Avidan. When they depart from the dialogue — to discuss, for instance, where she should slap him, and how hard — the language between them is also Hebrew.

But Hamlet talks to the director in spare French and the Queen talks to the director in Rumanian. The director either responds in kind or speaks Rumanian to an interpreter who turns it at a fast clip into

is this any way to run a play?
The results will only be available toward the end of this month, when Habimah's first Hanlet in 30 years is ready for the stage.

For now, I can only say that desnite the language barrriers, actors and director could sometimes complete each other's sentences.

THE NEW Hamlet, aged 29, is Moshe Becker. Lia Koenig is the Queen, and Dino Cernescu the

Cernescu arrived in Israel last July to direct Edward Bond's Lear at the Beersheba Theatre, and started working on Hamlet in

He is of medium height, with dark but greying hair, lively eyes, prominent teeth and less chin than you'd expect in someone who spends a lot of his time telling people what to do. His manner is warm, direct, unas-

During breaks in the rehearsal, he cluding the ways he "restructured"

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REHEARSAL TIME in a bare room at Tel Aviv's Beit Hamoreh. Hamlet and his mother are discussing which of them has offended his



Moshe Becker and Lia Koenig as Hamlet and .

CURTAIN CALL / Marsha Pomerantz

the original text. The question of of-fence to the father comes up again. I'm sure that if he lived now he "Every production is a betrayal of the essential spirit of the author."

says Cernescu (in French). "The director who's aware of that tries to make the betrayal minimal."

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himself would have changed the

Cernescu has changed the role of Horatio, made him "a character who tries to serve the foreign in-He believes he is loyal to vaders." Fortinbras embodies "the talks about the current project, in- Shakespeare's intentions; external danger, which is very time-

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Isaac Stern in China 9.30 pm: Roma Pellini Mon. at 7 pm: From Mao to Mozart

7.30 pm: small hall The Shanghat

Gesture Josef von Sternberg 9.30 pm: La Voie Lactee Bunuel

Tues. at 4 pm: Bedknobs and Broomsticks 7 pm: The Missouri Breaks 9.30 pm: The Long Holidays of 1936 Jaims Camino

Wed. at 7 pm: Deprisa Deprisa

Carlos Saura
7.30 pm: small hall A Soldier's
Father Revaz Chkheidze
9.30 pm: Hunger Henning Carlson

Thurs, at 7 pm: Requiem
9.30 pm; Picnic at Hanging Rock
midnight: La Stanza Dei Vescero
Fri. at 2 pm: Gandhi

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He explains the Queen's marriage their own problems in mind. These by making her much older than intermediaries of power must Claudius. "It's a matter of bed," he sometimes be changed." says. "She accepts this mésalliance for sexual reasons, and thus betrays

without realizing it." Ophelia isn't as "sensually pure" in this production as some would have her. She feigns madness to
protect herself. "If someone knew Rumania and says that what makes state secrets — at that time, but not a production good is its "roundness" only at that time — it was better to play mad."

What interests Cernescu in particular is the individual and his relationship to power — a others. relationship "which doesn't work particularly well," to put it mildly.

"You might say it's logical for someone from the Eastern bloc to be interested in the relationship between the individual and the Establishment. But it's something Israel. Bond's latter-day Lear builds which preoccupies everyone - not just one part of Europe."

Theatre can influence politics, he believes. Not directly, but through the individual. The audience must leave the theatre "in a different state of mind" from the one in which it entered.

in Holland, Belgium and Hungary, though his home is in Bucharest, to which he returns at the end of this month. Does he sometimes have problems with the Establishment there? Can he talk about it?

No, he has no problems, and yes, he can talk about it:

the principles, you sometimes en- audience to the barricades. "Shakespeare was very much in- ly for many nations - particularly counter people who are the

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delegates of power and have only

Again, he points out, that split between principles and their application exists everwhere - and among artists as well as political

 the equal weight exerted by text, actors, design, music, direction. None of those elements should be emphasized to the detriment of

THE ROUNDNESS of his Hamlet

is hard to imagine in the bare rehearsal space, but its — to me abuse of power has a lot in common with Cernescu's other production in himself a wall to protect his freedom, sacrificing his nation and eventually himself on the altar of a great project. His revolutionary and counter-revolutionary daughters do little more for the cause of justice than he does,

If Cernescu had his way, Hamler and this Lear would be presented in CERNESCU has worked recently a single evening. "Fortinbras becomes Bond's Lear," he says. He would have liked Mark Hassman. who plays Lear in the Beershebs version, to be Fortinbras in such a double feature. But five hours of theatre in one evening is a bit excessive, he agrees.

Some fringe productions these "You must not confuse the prin- days take three times that long. But ciples of the state with the people even five hours might drive the who apply them. However great national theatre's subscription

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Strange agreement

TELEREVIEW / Philip Gillon

IT ISN'T OFTEN that I find myself the Arabs as Anwar Nusseibeh: in complete agreement with Tehiya Kahrim Khalef, the ousted mayor of leaders Geula Cohen MK and Ramallah; Nubi Mustapha Natshe, Hanan Porat MK, but this week the ousted mayor of Hebron: they could have been my ventriloquist's doll as they enunciated in ringing tones one of the most cherished principles of a free society. They came out to declare with great eloquence that no man should be regarded as guilty until he has been judged so by a competent

Together with this basic tenet goes the corollary that only the guilty should be punished, and that collective punishment is abhorrent. It is only fitting that such rules should be treated with great respect by a country which never tires of describing itself as a bastion of democracy in the Middle East.

Not surprisingly, I thought of these things as I watched the horrifying shots of the Israelis blowing up the homes of the families of suspected terrorist killers. The dignified old Arab men and women watching the debris that had once been their houses, used in Arabic exactly the same words that Cohen and Porat spoke in Hebrew. These aged Arabs were such remarkable examples of the victims of tyrants that they looked like characters in a play by Brecht. Their faces should remain etched in our memories as reminders of what terrible things can be done by Jews, the victims of persecution for millennia, when

they attain nower The truth is that every occupying power, however democratic it may be at home, deposits its principles in the deep freeze when it sets out to rule a subject population. Collective punishment was applied by the British Mandatory Government in dealing with the Jews in what was then Palestine. The British raj in India and Egypt had a pleasant habit of blowing rebellious "natives" alive out of 25-pounder guns. That great democracy, the United States, razed Vietnamese villages suspected of housing Vietcong. So with us: democratic principles are not allowed to cross the old green lines. Just'as slavery enslaves the master as well as the slave, so occupation corrodes occupier as well as oc-

By the way, I think it is only fair to Cohen and Porat to point out that they were not referring to the blowing up of the Arab houses, but to the case of Ephraim Siegel, of Elon Moreh, who is alleged to have shot the 11-year-old girl in Nablus. No doubt I was podding when the news showed us shots of our security forces blowing up his home and factory, while his family watched in despair — or is it possible that this scene never took place? Can it be that we, who cry so bitterly about being the victims of double standards, have one set of law for the Jews and another for the Arabs?

through the darkness of a week's several eminent Palestinian-leaders, yourselves to the Europeans?" by leaders of such renown among themselves. The answer to this, of them.

Raymonda Tawil, the writer; and Hanna Siniora, editor of al-Fajr.

It seemed to me that this marked a major breakthrough in Arab thinking or, perhaps even more importunt, in open Arab declarations about what they are thinking. For decades, no Arab leader has dared to condemn in public the use of terror as a weapon.
From the Jewish side, we heard a

very encouraging condemnation of the occupation from the former military commander of Gaza, Zvi Elpeleg. He was appearing on Ram Evron's This is the Time programme, in a debate with a refugee, 28-yearold Hamdi Faraj, about the Ben-Porat commission's new plan to rehouse the refugees, still living in UNRWA camps under Israeli con-

Faraj was asked to explain why he was so opposed to a scheme that would end some of the physical suffering of the refugees. He started off by saying that Ben-Porat was trying to sell his proposals as a "humanbeing plan," whereas Faraj was convinced that it was a political plan. He pounced eagerly on an expression tossed to him by Evron — that Ben-Porut is a minister in the government and not a social

But he had no real answer when Elpeleg cited the example of the 50,000 refugees in Gaza, who moved to better housing provided by the Israel authorities, without in any way abating their political aspirations or their rights as refugees. Faraj was reduced to saying that the homes in the West Bank camps were not so bad, that the Arabs had improved on what UNRWA gave them, that in 35 years they had got used to them. But clearly he was really still suspicious that accepting new homes would somehow invalidate their claims to justice from the

Nor had he any real answer to Elpeleg's contention that the, Palestinians on the West Bank enjoyed certain benefits under the Israelis that they had been denied by King Hussein - their own universities, newspapers and elections - without prejudicing their claim to national independence. Why should not the same thing apply to

better housing?
But Faraj, despite being rather in-articulate in English and being hardpressed by two experienced and adroit debaters -- Evron functioned as a critical interrogator of the young man rather than as an imothers. Elpeleg argued that the And the dialogue sparkles. Palestinians, despite not having political independence, were better off under the Israelis than they were ON A MORE cheerful note, there under the Jordanians or any other was one very bright light that shone Arab regime. Faraj exclaimed: "Why do you always compare news as black as midnight. This was yourselves to the Arah states? They the remarkable declaration by are all tyrannies! Why not compare

Faraj struck another shrewd blow recall, it is unprecedented for a talked to the leaders of the Arab statement of this nature to be issued states instead of to the Palestinians

course, is that the Palestinians never produced a leader ready to talk to nation of terror by the group of top Palestinians seems to me to be to such an important event.

JUST AS I was beginning to talk myself into thinking that we could glean some crumbs of optimism from a had week, I remembered the meeting last Thursday night between the Jews of Upper Nazareth and the Arabs who want to live there. The Jews sounded exactly like American Protestant WASPs explaining why they inserted overt or covert clauses in their title-deeds, stipulating that no Jews should be allowed to move into the neighbourhood, lest they hring down property values. There are 1,000 empty flats in Upper Nazareth, but, according to the Jewish landowners, it is better that they should remain empty than that Arabs from overcrowded Nazareth denied land for expansion by the Jewish policy of building Upper Nazareth — should move up the

Does the Almighty never get tired of playing these Voltairean jokes on

THIS WEEK the six-instalment preface to Pillar of Fire suddenly kindled a blaze from the dull ashes of Yigal Lossin's rather tedious defence of his show against criticisms we have forgotten al about. The current instalment moved from the Jewish wars about the nature of Zionism, which are of academic interest only, to the question of how the Zionists dealt with the Arab issue.

Anwar Nusseibeh admitted that there were no such things as Palestinians at the time the Balfour Declaration was issued - at that stage they were all Arabs, inhabiunits of Greater Syria, part of the Ottoman Empire, and dreaming of independence as Arabs. He said that the British and the French created Syria, Lebanon, Palestine and Transjordan to suit their own interests. There was an interesting debate

between Professor Yosef Nedava and Amos Elon, during which the latter made a very good point. He said that the Jews did not exist as a nati..n 80 years ago: they became a nation when they started to call themselves a nation, and he thought the same thing applied to the Palestinians. It was strange to hear Professor Nedava still trotting out the argument we all used once upon a time - that the Arabs had such vast areas under their control, surely they should absorb the displaced Palestinians. It seems to me that we proved in the Lebanon war that the Palestinians cannot be integrated into any Arab host nation.

AMONG THE blessings for which we must credit Israel Television is Taxi, a comedy series which manages to avoid cliches of expression and situation. Several of the characters are real comic creations partial host — did produce one bril- — the unutterably vile Louie, the liant riposte that nonplussed the besotted Jim and the zany Latka.

siderably, although Natalie is still something that the dog should have left buried. And Rage of Angels, although florid and lacking in subtlety, like many American serials, is nevertheless very exciting, and we hope our lawyer lass will whip all who are out to get her. It is very sad that she committed the supreme folthe Jerusalem bus. As far as I can when he said that the Jews always ly of falling in love with a very nice guy: nice guys are worse than the opium habit for the people who love

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Tuesday, December 20 at 18.00 & 20.30 BEST BOY (USA 1980) — The process of detaching a retarded adult from home. Directed by ira Wahl (won Oscar for best documentary film of 1980)

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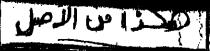
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"MARATHON" has become a popular word in dance events, but the programme at the Khan on December 7 was a comparatively modest offering by two soloists, with two items by the Jerusalem Dance Workshop and two Canadian film briefs

Tantara Mielnik's programme confirmed her striking definition as a dancer in solos created by Anna Sokolow, Heda Oren and herself, Her movements were always clear and communicative. In her Yiddish songs her voice was best employed. in humour.

Workshop presented Duet, portraying a series of circus choreographed by Miriam Hertz, characters. The "clowns" were not Sombre and turbulent in texture, it required better distribution of emphasis and hetter timing. Much more interesting was The (behind a screen) not well-Uninswered Question (music: Bar- organized, Changing in front of the work by Brian Macdonald, who for tok) by Galia Magen, danced by screen might have been better. five of the company. Here there was an attempt at shape and rhythm.

the floor, for instance, was made to are doing. The Canadian Embassy (January 18).

Modest marathon

DANCE Dora Sowden

resemble the movement of tumbleweed.

One Woman Circus, which was choreographed and danced by Miri-The Jerusalem Dance Ben Baruch, used the device of sufficiently well-differentiated; the mime and movement were too simplistic and the costume changes

EMBASSIES in Israel are holding Many modern dance conventions special evenings to show what the were given a newer look; rolling on dance companies of their countries set the series going with the screening of a film called Gala at the Inbal Dance Theatre studio in Tel Aviv on December 8.

Eight Canadian companies, the

Foronto Dance Theatre, the Royal Winnipeg Ballet (which has been here), the Danny Grossman Company (also here some time ago), Le Groupe de la Place Royale, Les Grands Ballets Canadiens, the Anna Wyman Dance Theatre, the Winnipeg Contemporary Dancers and the National Ballet of Canada participated in one programme on May 11, 1981, in Ottawa.

The dancing was excellent throughout, but the choreography did not always match its standard. By far the best was the brilliant ballroom scene from John Cranko's Romeo and Julier, which had truly stellar leads. Also interesting was a a time was director of the Batsheva

The next programmes will be given by Belgium (December 21); Japan (January 4) and Canada again

of Darkness (music: Beethoven) in

ESTI POMERANTZ and Amnon Museum on December 20. They you mustn't be tense. call themselves the "Two" Dance Theatre and their programme is entitled Vision or Mirror (depending on how one translates the Hebrew). The programme was first presented at the Acre Theatre Festival.

KATIA MICHAELI, long known as an expert in the Alexander technique, a remedial system for postural tensions, has developed a new therapy which she describes as "a new technique, but based on the Alexander.

The new method, which "gives more attention to movement," and,

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GFNE HILL SAGAN'S work Edge according to Michaeli, also works with non-dancers, has led to invitatribute to the late Timna Yeriel, will tions to teach in the U.S. and he given its premiere by the Kibbutz Switzerland. Michaeli, who will Dance Company in the Tel Aviv probably also teach at the London Museum on December 19. Other School of Contemporary Dance, works on the programme will in- names conductor Leonard Bernclude Yaacov Sharir's Shapes and stein and Israeli singer Yehoram Jiri Kylian's La Cathedrale Gaon among former "students,"

"A free neck means a free body." says Michaeli. "There is always movement in us. To be entirely Raviv will appear at the Tel Aviv relaxed, you are in the grave. But

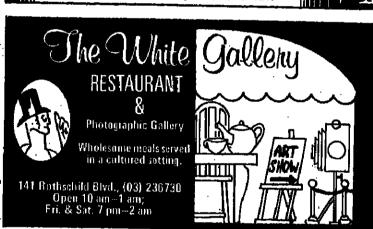
"Don't cross your legs," she told me firmly. "It cuts off circulation and can cause a coronary con-

After studying at the Mary Wigman School in Dresden, Michaeli toured the U.S. three times as a soloist with the great? dancer's group.

Wigman used to say that dance communication, not just entertainment," recalls Michaeli "and that when there is communication between dancers and audiences, there is consummation. But for that, the body must be free."

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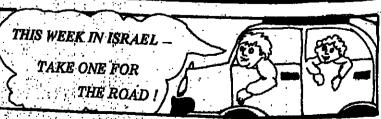




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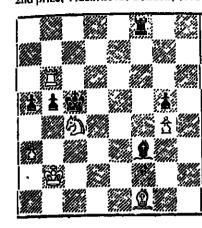


THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 16, 1983

CHESS Eliahu Shahaf

Problem No. 3151 YOHANAN AFEK, Tel Aviv 2nd prize, Tidskrift for Schack, 1972



White to play and win (6-6) SOLUTIONS. Problem No. 3149 (Comay). 1.Kg2! h6 2.Kg1 Kh3 3.Kf2 h5 4.Bg2 Kh4 5.Ke21! Kg3 6.Bfl h4 7.Ke3, and wins.

NATIONAL TEAM

CHAMPIONSHIP
THE FIRST round of the National Team Championship will be held tomorrow. In the first division the

Feldklein; Kiryat Sprinzak — Hadera Hanoel; Ramat Gun -Jerusalem ASA; Tel Aviv Youth Centre — Beersheba; Tel Aviv University ASA - Rehovot Hapoel.

KORCHNOI, SMYSLOV AHEAD

VICTOR KORCHNOI was leading 3-2 after the fifth game in his match against Gary Kasparov. After winning the first game, Korchnoi held his young opponent to a draw in the next four games. Former world champion Vassily Sinyslov was leading 3%-2% in his match against Hungary's Zoltan

other three games were drawn. In the women's matches, both of which are being held in the USSR, Irina Levitina was leading 3-2 in her match against Nana Alexandria. In the second match, loseliani and Semionova have each scored 2 points in their four first games.

> CHINA WINS ASIAN CHAMPIONSHIP

was won, surprisingly enough, by China, which beat the strong team of the Philippines, Third place went to India, and fourth to Pakistan. following teams will meet: Haifa
Technion ASA — Rishon Lezion

TILBURG 1983 VAGANIAN

1.d4 Nf6 2.Nf3 e6 3.Bg5 e5 4.e3 d5 5.c3 Be7 6.Rd3 Nbd7 7.0-0 b6 8.Ne5 Ne5 9.de5 Nd7 10.Bf4 Bh7 11.c4 de4 12.Be4 Qe7 13.Bb5 a6 14.Bd7 Qd7 15.Nd2 g5 16.Bg3 Rd8 17.Nf3 Qc6 18.Qe2 h5 19.h3 g4 20.hg4 hg4 21.Ne1 Qe4 22.f3 gf3 23.Nf3 Qg4 24.Bf4 Rg8 25.Rf2 Rd7 26.Nh2 Qg6 30.e4 Qd3 31.Qd3 Rd3 32.Re2 Rh8 33.Kg1 Rg8 34.Kf1 Be7 35.Rael c4 36.Nf3 Rh8 37.Kf2 b5 38.Rd2 Bb4 Ribli after the sixth game. Smyslov won two games, Ribli one, and the 42,64 Rh | 43,Ne5 Kc7 44,Kg3 Ra | de4x. 45.Kh4 Ra2. White resigns.

TILBURG 1983

KARPOV POLUGAYEVSKY 1.Nf3 Nf6 2.c4 c5 3.Nc3 Nc6 4.e3 e6 5.d4 d5 6.ed5 ed5 7.Be2 cd4 8.Nd4 Bd6 9.0-0 0-0 10.Bf3 Bc5 11.Qd3 Nb4 12.Qd2 Bd4 13.ed4 Bf5 14.Bd1 Re8 15.Na4 Nc6 16.f3 Qa5 17.Qa5 Na5 18.K(2 Nc6 19.Be3 Nb4 20.Bg5 THE ASIAN Team Championship Nd7 21.g4 Bg6 22.Bb3 Bc2 23.Bc2 Nc2 24.Rud1 f6 25.Bf4 Nf8 26.Rd2 Ne6 27.Bg3 Ncd4 28.Rfd1 Nc6 29.Rd5 Rad8 30.Rd8 Rd8 31.Rd8 Ned8 32.Ke3 Kf7 33.f4 g6 34.f5 gf5 35.gf5 Ng7 36.Ke4 Nc6 37.Bd6 Ne7 38.Nc5 b6 39.Na6 Ngf5 40.Bb8 Ke6

GM Eugenio Torre of the Philip- 44.64 f4 45.a5 ba5 46.ba5 Kd7 White resigns. (Griezne-Sandler. 47.Ne5 Kc6 48.Nb3 Nb4 49.Ke2 Riga, 1982.) Nb5 50,Kf3 Ne6 51,Bb6 Nc4 52,Bc7 N4ta5 53,Na5 Na5 54,Ba5 Ka5 TIMMAN 55.Kf4 Kb5 56.Kg5 Ke5 57.Kb6. Black resigns.

KOSTICH MEMORIAL

TARJAN KAPELAN 1.Nf3 c5 2.g3 g6 3.Bg2 Bg7 4.d4 cd4 5.Nd4 Nc6 6.Nh3 Nf6 7.c4 0-0 8.0-0 d6 9.Ne3 Be6 10.c5 d5 11.Nb5 Qd7 12.Rel Rad8 13.N5d4 Bh3 14.Bh1 27.Nf3 Qg4 28.Nh2 Qh3 29.Kh1 Bh4 Nc4 15.Be3 Nd4 16.Bd4 e5 17.Be3 f5 18.f3 Nf6 19.Qd2 f41 20.gf4 Ne4! 21.Qc1 Qf5 22.fe5 Be5 23.Nd2 Bh2! 24.Kh2 Qe5 25.f4 Rf4 26.Ne4 Rf2 39.Rd3 Bel 40.Nel cd3 41.Nd3 Kd7 27.Kh3 Rh2 28.Kg4 h5 29.Kf3

> **BRILLIANT TOUCH** White -- Kg1; Qa7; Rc1; Bd3, Be3; Nd2; Pa2, b4, d4, e5, g2, h3. (12). Black -- Kd7; Qg8; Re8, Rh6; Bc6; Nc4; Pb6, c7, d5, e6, g7, h4. (12).

1.Rc6! Kc6 2.Qa4 Kb7 3.Ba6 Ka7 (3,-- Kb8 4.Qc6) 4.Bh5. Black resigns. (Vorotnikov-Timunin, US-SR. 1982.)

ART OF ATTACK White — KgI; Qd6; Rb4, Rd4; Bf1; Pa3, d5, c3, f2, g3, h2. (11). Black —

g6. h7. (9). Black to play. 1.— f41 2.Rf4 (2.g4 fc 3.Rb2 c2) 1932/33.)

outstanding player of the event was 41.Ba7 Nd6 42.Kd3 Nd5 43.a4 f5 2.-- Bh3 3.Qa6 Qd5 4.e4 Qa5.

ENDGAME FINESSE White - Kel; Re5; Pb3, d4, e7. (5).

Black - Kf3; Ra7; Pb4, g2. (4). 1.Ee3! Kc3 2.e8Q Kf3 3.Qc2 Kg3 4.Qf2 Kh3 5.Qf3 Kh2 6.Qf4 Kh3 7.Kf2 Ra2 8.Kf3 Rf2 9.Kf2 glQ 10.Ke2 Qg6 11.d5 Qa6 12.Ke3 Qb6 13.Ke4 Kg2 14.Qd2 Kh1 15.d6 Qc6 16.Qd5 Qd7 17.Kf3 Qh3 18.Kf2 Kh2 19.Qe 5. Black resigns. (Gast-Shaw, Lucerne, 1982.)

INGENIOUS ESCAPE

White - Kg1; Qa4; Ra7, Rg7; Nc3, Ne5; Pc5, d4, e3, f4, g3, h4, (12). Black — Kh8; Qh5; Rb8, Rf8,; Bc4; Nf6; Pc6, d5, e4, e6, h7. (11). Black

i.— Rhii 2.Nbi (2.Kr2 Rb2 3.Kel Re2) 2.— Qe2 3.Nc4 Qel 4.Kh2 Qf2 5.Kh1 Qf1 6.Kh2. Draw. (Kivils-Zhuravliov, USSR, 1950.)

COUP DE GRACE

White - Kh1; Qd6; Rg1, Rg2; Nc6; Pd4, f5, h2. (8). Black - Kh8; Qf6; Res, Res; Bb7; Pa6, d5, e4, h7. (9) 1.Nf8!! Black resigns. If I.— Q.R:f8 Kg8; Qf7; Rc1, Rc8; Bd7; Pa7, f5, 2.Rg8, or 1.— Qf7 2.Qf6. (Olland-Ruster, correspondence game.

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- "La Passante de Sans-Souei" The last film of Romy Schneider, with Michel Picoli. Directed by Jacques Rouffio, The film is in French with English and Hebrew subtitles, Mon., Dec. 19 and Thurs., Dec. 22 at 8,30 pm. Admission fee: IS 200; for Members of Friends Association: IS 150. Courtasy of:

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EVENTS

1. A study evening and a concert dedicated to Paul Ben-Halm on the 50th enniversary of his Aliya to Israel and on the occasion of the appearance of a book on his life and work. (In cooperation with Kol Israel) Participants: The author of the book, Jehoash Hirshberg.

Ben Haim's pupils: Ben-Zion Orgad, Yaacov Gilboa, Prof. Ami Maayani. Ben Haim's pupils: Ben-Zion Orgad, Yaacov Gilboa, Prof. Ami Maayani. Readings from the book. Performance of Ben Halm compositions: Zilla Grossmayer (soprano) accompanied on the plano by Zohar Neuman, Uzi Wiesel (cello), Varda Nishri (plano), Idit Segav (plano); Moderator: Dr. Ayner Bahat.

Avrier pariet.

Admission fee (to cover expenses): IS 200 for members: IS 150.

Wednesday, Decamber 21 at 8.30 pm at B'nai Zion Auditorium. Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv, tel. 03-425161. Buses 13,24,25,27, 45, 49,274,572.

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GEORGE LEVINREW, the regular occupant of this space, is under the weather. While George wasn't feeling well enough to write a column, he was able to pass on to me a hand from the recent Reisinger Board-A-Match Team Championship at the just-concluded U.S. Fall Nationals at Miami Beach.

The hero of the hand, reported by Alan Truscott in The New York Times, was Matt Granovetter. But it might be less than accurate to term Granovetter a hero. He could have been a villain just as easily. Let's look at his hand, sitting West, with both . sides vulnerable. After South deals and passes, what would you bid with this sterling collection?

0 U 9 8 7 6 4 2

You'd probably pass, wouldn't you? Well Granovetter didn't. He made the kamikaze call of three diamonds, a pre-empt with a suit that Truscott kindly describes as "rather below textbook standards when vulnerable." North doubled for take-out, and South, a born op-timist, jumped to four spades. This was passed around to East, the veteran Vic Mitchell, doubled.

Kamikaze call

BRIDGE / Hanan Sher

♥ A K 8 6 3 ♥— ♦ Q987642 ♣¥873 OK 1053 🌲 Q 10 3 ♦ Pass Pass

Granovetter led the diamond seven, which Mitchell ruffed. A heart return gave the defence the first slx tricks enough to gain a juicy penalty of 800 points on the cross-ruff. At the other table, teammates Ethan Stein and Al Rand didn't get a pre-empt, and ended up in a safe two no-trump, getting some help from the defence to make a couple of overtricks,

I don't know what the state of the match was, and if Granovetter was looking to create some "action." But while he walked away with all the noints on this deal, his irresponsible pre-empt might have cost him a pretty penny on a hand where the opponents could make very little. You pays your money and takes your choice, as the man says.

OUR SECOND DEAL comes from the Jerusalem Pairs Championship, currently in its final stages. Let us again look at one of the hands this time the North one. You are vulnerable, and your left hand op-ponent deals and passes. This is folowed by passes from South and West, and you are last to speak with this collection

♥ A 10 7 OAJ97 AKQJ5

That's 22 high-card points, sufficient for a two no-trump opening in normal systems. But you are playing 15-17 point one no-trumps, which makes your hand a point too strong for the 2NT opener. So you bid two clubs, planning to make a minimum two no-trump rebid over your partner's expected two diaperfect description of your

'balanced" 22-23 point hand. But East sticks his nose into the bidding, with a "skip bid" of three hearts. Partner passes, and when it gets around to your seat you have a choice between a double (which can be for take-out or penalties), or a "stab-in-the-dark" call of 3 NT. Let's say you double, and your partner responds five diamonds. What do you do now?

Partner must have a lot of diamonds, probably at least six, and not very many points. East probably has as many as seven hearts for his pre-empt. That leaves only three hearts in the deck, divided between partner and West. If partner has a singleton, six diamonds is a pretty good bet. So you, trailing in the match, decide to chance the diamond slam.

All pass, and West leads the club ace. Things look pretty good now, and your partner, the declarer, seems pretty happy about the state of affairs. He plays small from dummy, East follows with the club eight and your partner plays the nine.

plays the eight of diamonds. He returns a heart, and West follows suit. Partner now cashes two top diamonds and claims. You are down one. Here's the full hand:

♥ A 107 OAJ97 ♥KQJ9632 4963 OKQ6532

Down one, which is a dreadful score since three no-trump is icecold — six diamonds, two spades and a heart — and the 6-1 club division is the only thing which beats

would be cold whenever the South-West hearts divide 2-1, as long as the club ace is in the West hand. (If South has two hearts, West has only one, and cannot return a heart when he winds the club ace. If West has the doubleton, South can ruff the second heart). And East, with seven hearts to the king-queen-jack, With an air of resignation, West probably does not have the ace of plays another club to dummy's king, clubs as well. If he did, he'd and you can only wince when East probably have opened the bidding.□

THE DATES diverge widely this year of the Feasts of Light — Hanukka and Christmas. Probably this is the reason why Liturgica 83 will take place between December 28 and January 4. There will be 11 musical events, which will include organ and other solo recitals, choir concerts a cappella, or with orchestra, at the Jerusalem Theatre. the YMCA Auditorium, the Lutheran Church in the Old City, and the Dormition Abbey on Mt. Zion. In the five years of the Liturgica, programmes mostly of choral music have been developed. The emphasis, this year, is again on vocal music, with five groups from

abroad and two local choirs participating.
The Motetten-Chor (Munich), the RAU Choir (South Africa), the Jubilate Choir (Finland), the Madrigal Choir (Stuttgart), and the Cantale Domino (Belgium) all par-ticipate. Other choirs include the Without that split, the hand Israel National Choir and the

Chamber Choir of the Jerusalem Rubin Academy. The Kibbutz Chamber Orchestra participates, though the Jerusalem Symphony Orchestra, which is the organizer and host of the Liturgica, has the more important musical role. Gary Bertini, music director and

chief conductor of the JSO, at the initial concert at the Jerusalem Theatre (December 28) will present Mizmorim by Benzion Orgad, and Stravinsky's Symphony of Psalms. He will conduct, also, Brahms's Deutsches Requiem with Edith Wiens, soprano, and John Broecheler, baritone, the Munich Motet Choir, the Finnish Jubilate Choir and the RAU Choir.

The Requiem will be the first performance of 1984 (Binyenei Ha'uma, January 1)

Chorus line



MUSIC & MUSICIANS / Yohanan Boehm

OTHER ATTRACTIVE works in

Haydn's Stabat Mater, with Avner Itai conducting the Kibbutz Chamber Orchestra, the Jubilate Choir and soloists Lila Kilpinen, Monica Groop, Petteri Salomaa (Jerusalem Theatre, Dec. 29);

Bach's Magnificat and Mozart's Davide Penitente, with Hans Rudolf Zoebeley conducting the JSO, with the Munich Motet Choir, and soloists Gila Yaron, Lila Kilpinen, Monica Groop, Neil Mackie, Petteri Salomaa (Jerusalem Theatre, Dec. 31);

• Jenhihah, an oratorio by Handel, conducted by Wolfgang Goennenwein, with his Madrigal Choir from Stuttgart, the JSO, and soloists Kristina Laki, Robin Weisel-Capsouto, Mariana Lipovsek, Paul Esswood, Thomas Moser, John Broecheler (Jerusalem Theatre, January 4);

Organ Recitals: Elisabeth Roloff, with soprano Cilla Grossmeyer, (Dormition Abbey, Mt. Zion, Dec. 29, at 4.30 p.m.); Barbara Schmutz, with counter-

 Barbara Schmutz (at the YMCA Auditorium, Jan. 3). There will be the following a canpella concerts:

tenor Paul Esswood (Lutheran

Church, Old City, Jan. 2, at 8 p.m.);

The Cantate Domino Boys

Choir, with 50 singers (Lutheran Church, Old City, Dec. 29, at 8

 The RAU (Rand) University Choir, conducted by Chris Swanepoel (Dormition Abbey, Mt. Zion, Dec. 30, at 2,30 p.m.); the Munich Motet Choir, under its conductor Hans Rudolf Zocheley (Jerusalem Theatre, Jan.

Altogether some 500 choristers will take part; the soloists are from Finland (3), England (3), Germany (4), Austria (1), and Israel (3).

FROM TIME to time, Canada contributes to Israeli music life, with visits of singers, composers and ensembles. Maureen Forrester performed the Canadian Murray Shafer's "Adieu-Robert Schumann" in 1981, and Saul Irving Glick's University of Toronto. Her impres-

This Week in Israel-The Leading Tourist Guide-This Week

"I Never Saw Another Butterfly" the following year. Earlier, bassoonist George Zukerman had given several concerts here, and the excellent York Wind Quintet and the Hertz Trio provided further evidence of the high standards of Canadian music. And the Bass Clef and the Better Half Singers from Winnipeg participated in Liturgica

Lawrence Cherney, a Canadian oboist invited here by the Culture Department of the Ministry of Education, will present a series of concerts, together with the Israeli harpist Ruth Maayani, for Reshet Concertim (The Concert Circuit).

Their recital on Sunday, Dec. 18

at the YMCA Auditorium in Jerusalem will be broadcast, and a concert of Canadian and Israeli music will be given at the Tel Aviv Library on Dec. 22, co-sponsored by the Canadian Embassy and the Israel Composers League, Israel will be represented by a new work of Arthur Gelbrun's, and Canada by River of Fire, composed by Brian, Cherney's brother,

Cherney was a founding member of the York Winds (1972-82), and is now a very much sought-after soloist. He is the founding artistic director of the summer festival located at Sharon, Ontario.

THE OUTSTANDING viola player Rivka Golani Erdesz provides unother link with Canada. She just has arrived for a recital in memory of Oedoen Partos, her teacher, and will perform some of his compositions at Tel Aviv's Music Academy. Rivka was born in Ramat Gan, and settled in Canada in 1974, when she married the viola-maker Otto Erdesz. She now teaches at the

sive musicianship is always evident in her frequent Israeli recitals. Many Canadian composers have written works for her. I received recently, from the Canadian Music Centre, a record of five viola conpositions performed by her. It provided an interesting window into Canadian music - or, rather, music written in Canada. The scores seemed to have no connection at all with Canadian culture, and to have no bearing on national characteristics. They provided the same notion of contemporary music that one encounters everywhere today: electronics, mobiles, knocking on wood and other non-musical noises, attempts at originality that are merely modish. The one slight variation is provided by the emblem of the Canadian maple leaf.

The one daring attempt at "tuneful" music is Milton Barnes' Lamentations of Jeremiah, I had the impression that these Canadian composers could write music but were scured of being thought old hat, which would lose them commissions, in this case from the Contemporary Music Showcase.

The record I received contains Seven Miniatures by Brian Cherney (b. 1942, Peterborough, Ontario). Lamentations by Barnes (b. 1931, Toronto), Improvisation III by André Prevost (b. 1934, Hawkeshury, Ontario), Favour by David Jaeger (b. 1947, Green Buy. Wisconsin) and Requiem by Otto Joachim, who was born in Germany in 1910, emigrated in 1934, and eventually settled in Montreal in 1949 *(via* Singapore and Shanghai). He too uses aleatoric, serial and electronic techniques. The record can be ordered from CMC, 1263 Bay Street, Toronto, Canada, M5R

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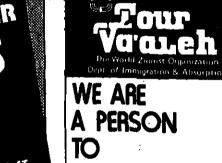
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THE JERUSALEM POST MAGAZINE

PRIDAY, DECEMBER 16, 1983

FRIDAY, DECEMBER 16, 1983

THE JERUSALEM POST MAGAZINE

مكذا من الأصل

Sunrise, sunset

Meir Ronnen

GABI KLASMER (b. Jerusalem, 1950) is nearly a decade out of the Bezalel; but he had made a name for himself-us a conceptualist even before graduation. Over the last three years he has emerged as one of Israel's New Painters, frequently exhibited and of late receiving the accolade of a show at the Tel Aviv Museum and now at the Israel Museum. His current show of ten large paintings at the latter venue is the third in a series of special contemporary Israeli exhibits presented by curator Yigal Zalmona.

Klasmer's thing is to work with shiny industrial enamel paints on huge sheets of shiny card measuring some three by 1.60 metres). In another corner of the same hall, the Museum exhibits a slightly earlier work by Klasmer, typical of the way he has combined a written word with what have become increasingly abstract shapes. Klasmer began working on card several years ago; at first, he employed everyday Hebrew words, transliterated into English, in works that contained suggestions of a subject.

In his newest series on view here, Klasmer, in a sort of progressively reductive process, has arrived at a point where even the abstract shapes have disappeared and we are left with blended horizontal swathes of colour. But, paradoxially enough, subject matter has returned. All these new works are inspired by sunsets and sunrises. A number of them give a remarkably good up- nothing; Levy should aim for a proximation, without in any way at- more reductive simplicity. tempting to be realistic. A few are darkly mysterious and one, quite black, takes its place in the series as the hush of night. Others are quite guy, almost ingratiatingly so, as joyous as a peppermint stick, but without being kitsch. They are all FOLLOWING ALL the grisly news painted with the surety and lack of from Madrid airport, Clive James's hesitation so crucial to the success of the technique.

These works are not, perhaps, without inspiration from other sources. In size, scale and at- Perhaps Debble Daleski is also seekmosphere, they are close to the ing protection with her current in-(more subtle) mysterious landscapes stallations at the foyer of the of America's Ed Ruscha. The Bezalel Academy's art department. technique of using flat bands of hus been "pioneered" locally by a lesser Jerusalem painter, Farideh, herself influenced by Klasmer's use have both exhibted at the same gallery, Jerusalem's "Gimel").

With these bold, pleasantly digestible reductive paintings, of purple landing lights wind on the palette) and exercises a Klasmer seems to have come to the themselves around one of the galend of a process. One awaits his lery's pillars; suspended overhead next venture with equally are collaged plastic "kites." it all landscape, nicely brought off pleusurable anticipation. (De symbolises, in a rather decorative through unusual compos

how a creative printer can help the cheery as a stewardess offering you and genre scenes in Europe and the artist to produce fascinating variations, not only on a theme, but from Rose Jacobson explores the in- Israelis emerging from three years service in a combat unit, he has

free-standing, self-supporting, decorative painted fun sculpture.

Another example is a lithograph of a glade by Shaul Shatz, printed in four different ways, with as many as seven colours to some of the prints; one set in particular has all the sensitivity of an original painting-cumdrawing.

Larry Abramson shows a number of subtle prints containing private signs that form a non-figurative landscape. Abramson achieves depth through both overprinting and linear effects that create a gentle perspective, so that one is led into his private landscape. These works achieve everything this artist failed to do with a recent set of acrylics on canvus devoted to not dissimilar pictorial ideas (and currently on show at the Jerusalem Artists House).

Other pleasant surprises are various prints by David Reeb, who seems to be able to say more as graphic artist than he can as a painter, for he essentially paints along graphic lines. In contrast to his typical serial portraits of Rav Aluf Levy, he also offers two completely-different versions of a more conservative but attractive lithograph of a vase of flowers, Again, the subtleties of the printing (ergo, the printer) are a delight.

Finally, Pamela Levy weighs in with some woodcuts of male and female nude bathers. They are too literal — and stiff — in drawing to be really interesting, but her line and colour help carry them off. Collaging two different prints adds

The show is accompanied by an attractive hand-printed catalogue. (Jerusalem Print Workshop-Florence Miller Art Center, Rehov Shivtei Yisrael, J'lem). Till Jan. 10.

aphorism, that a good flight is one on which you arrive, assumes particular relevance. Certain tribesmen have turned in the past to totems.

The Bezalel has just launched this blended industrial colour as a sky senson's series of shows by has been "pioneered" locally by a graduates; first off is Daleski and Rose Jucobson, Daleski's "Flight Totem" consists of serial drawings of this type of paint on card (they of kites and model planes, with plastic models placed in basins at the base. Opposite is her antly titled "Landing Maze," in which a series way, the bewildering situation on tonal contrasts. An uneven but the ground and the conglomeration promising start. "NEW PRINTS" is a heartwarming of conglomerates in the air. The show of graphics produced by five hieratic kites are colourfully joyful, different artists at this printshop; the maze rather too orderly. The and is a demonstration, inter alia, of menuce is absent. "Maze" is as obviously self-taught oils of nudes

identical plates. One delightful teresting idea that sound waves can service in a combat unit, he has result of this cooperation is a multi- be drawn in the air; her flight of been away seeing the world). He is dimensional vase of flowers by painted pluster geose (floorbound as at present studying environmental David Gerstein, showing how a it happens) project their angular design. But he needs basic instruc-series of flat prints on this theme, honkings heavenward in a tion in colour harmony and each rendered in a different ap-proach to drawing (or if you like, to In a second floor piece, a tiny for observation, (Jerusalem Theatre puinting), and each charming in screen-wire man throws a screen. Gallery For New Artists). Till itself, can also be combined into a wire shadow that rises into a Dec. 31.

mythical figure — of screen-wire, The light and shading work well; so does the idea, but neater finish would have helped. A third piece has been seen before (at a nearby Shelter show): a Romulus-like man warms his hands at a (anthropological?) fire beneath an enormous wolf; both are

Despite the thoughtfulness of this show, one is struck by the realiza-tion of how quickly this sort of thing has become old hat; styles of half a century ago suddenly seem more interesting, less mannerist. Such are the wiles of that fickle mistress, art history (Bezalel Fine Arts Department, 68 Yermiyahu, J'lem). 9 a.m.-6 p.m. Fri. 9 a.m.-1 p.m. Till Dec.

RUTH REICH shows large acrylic paintings of posed women, painted in a manner that seems at least partly derived from the returned-gaze frankness of women painted by veteran American artist Alice Neel. Like Neel, Reich makes no attempt to flatter; and no attempt at modelling the flat and brutally frank delineations of the sitter. The commendable unwillingness to flatter is however, rather offset by the cheerfully ingratiating colour, much of it as flat as a poster. Reich escapes being posterish by resorting to the Fauvist trick of arbitrarily changing the colour of facial planes and by overpainting, scumbling and generally loosening gestures and edges, though some of this deteriorates to an impression of carelessness, Reich nevertheless has a good sense of picture making; a little more attention to muddy passages and a little more care with draughtsmanship and delineation via colour, would make her attractive pictures appear just a little more solid. (Shatz Gallery, Rehov Schatz, J'lem). Till Dec. 27.

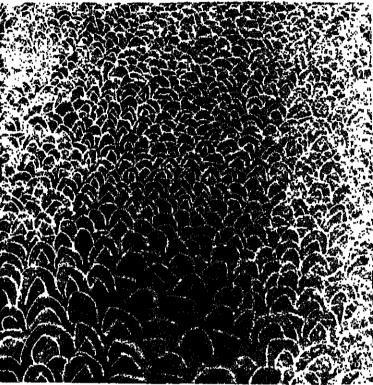
SHLOMO BEN-LULLU (b. Morocco, 1954, here since 1963) has studied both at the Avni Institute and the Tel Aviv School of Art and he clearly knows what he is about. though this seems to be his first oneman show. Ben-Lullu takes three cyphers for apartment buildings and produces variations on a theme of architectural-renderings, presented as paintings on canvas or as collages on painted plywood. These comprise assimilated tricks of the trade: and it is only in his more abstracted gestural painting that the artist gets to grips with colour (mostly eleverly low-toned, mixing complementaries: is ulso a dramatic expressionist

AT THE SAME venue, Nissim Dal-

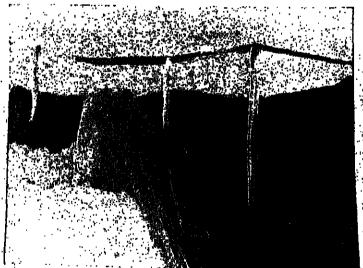




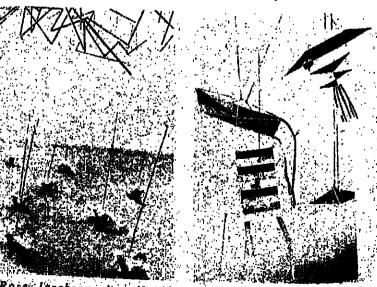
David Gerstein: screenprint



Larry Abramson: screenprint (J'lem Print Workshop).



Shlomo Ben-Lullu: painting (J'lem Theatre Gallery).



Rose Jacobson: installation (Bezalel Academy)

Debble Daleski: "Landing Maze'', detail.

FRIDAY, DECEMBER 16, 1983

Compact delights

Gil Goldfine

DEJA VU correctly describes Michael Druks's newest range of abstract mixed-media paintings. Small, compact and marvellously coloured, Druks's zany-cumsurrealist compositions are chock Michael Druks: Mixed media full of shadows, innuendoes, hints and relics: a kaleidoscope of vaguely familiar objects and scenes one can easily associate with but not be perfectly sure about.

After several years of environmental and conceptual studies, which relied heavily on a combination at collage and pigment, Druks appears to have returned to the direct response, artist vs. surface. creative and imaginative mind has been set free.

With pieces of cardboard files as the backing, each panel develops a life of its own. Space is handled either as a flat surface, a shallow box or an endless horizon. Colour can be local, descriptive, expressive or decorative. The essential subjects (shapes) are either drawn or brushed in an "unnatural" fashion. It is the alterations and the inconsistencies that take place and not the submission to creating variations on a theme that is the key to Druks's success.

Along the way the viewer will find a pinch of Klee, then Kandinsky. Even Picabia and Duchamp appear



painting, (Julie M. Gallery, Tel

when Druks zeroes in on mechanical or technological subjects. Despite the overall zest and clarity of these pictures, one is still drawn into the frame to examine, at close quarters, little details and fine lines, elements that intensify and His current paintings are refreshing support the larger concept. (Julie and intuitively vibrant, signs that a M. Gallery, 7 Glikson, Tel Aviv).

> UNTIL HIS death in 1980, Jacob Eisenscher maintained a position of importance here both as a painter and as a teacher. A memorial exhibit emphasizes his particular style, hest described as combining crusty surfaces with heavy overpainting and a descriptive line, all this coopted from both analytical cubism and German expressionism. Eisenscher's series, "Old City Gate" is drawn with a structural base resembling a planular ziggurat and tinted with lighting effects that place it in a theatrical mode.

Eisenscher, although not a masterly painter, injected his can-



Jacob Eisenscher: Oil on canvas

vuses with a particular character. He fostered the concept of insideoutside; and opened closed architectural forms to expose and activate the figurative subjects in the composition; and then topped them with airy skies and clouds. Shapes, carved and often sculptural in their interplay, are strengthened by linear contours that build a pattern of geometric planes and angles. (Rosenfeld Gallery, 147 Dizengoff, Tel Aviv). Till Dec. 25.

NAFTALI GOLOMB this time gets further afield than painting realistic pictures bordering on illusion, his challenge of the last few years. He has now focused on two themes, creating works in techniques and styles to satisfy each of them. The result is an uneven exhibit in which highpoints are over shadowed by the overpowering mediocrity of the majority of the works.



(Rosenfeld Gallery, Tel Aviv).

parallels between Golomb's work and the styles of Jasper Johns and Jim Dine, two heroes of the Pop era. Golomb resorts to painting Coke bottles gold and adhering them to the pictorial surface, a throwback to Warhol's votive panels of Marilyn Monroe, His chopping up of a full rectangle into single,

Because of the current financial

squeeze, institutions and major

private investors and collectors did

not make sizeable purchases.

from the more thoughtful efforts. If Coke personifies Western pictures. society, sneakers and work shoes know no boundaries. Footwear in Golomb's second theme as he uses the "real" object, its drawn image, painted form and written word, to neatly package the "syndrome." Despite the failure to filter cer-

tain works out of this show, Golomb shows signs of improving as a Golomb could not have chosen a more problematic emblem than that painter. Much of his previous

Banks, usually important hidders were noticeably absent. A Gordon Gallery spokesman

remarked that many new collectors joined the auction ranks this time and that prices for quality works maintained past standards. The international favourites, Picasso, Chagall, Pascin et al, as well as important locals like Zaritsky, Streichman, Stematsky, Janco and Rubin, maintained their prices. Surprise falls were tacked onto pictures by Bergner, Paldi, Tepler and Hofstatter.

The next Gordon Auction will be held in May.

GII. GOLDFINE

immediately ties it to pop culture ing seems more natural and secure and all the ramifications that go as in the several non-thematic canwith it. Not surprisingly there are vases painted from small photos of still life. In these, textures and volumes are attacked as solids in space and not copied for their il-Jusionistic qualities. (Radius Gallery, Dizengoff Center, Tel Aviv). Till Dec. 27.

SAMMY MARCIANO and Janny Haaksman-Klasmer are two syncopated units, united by grey photographers who, despite the obtones and enlarged images, makes vious visual difference in their work, are united by a strong desire to compose balanced and orderly

Klusmer's Ciba prints are off-beat descriptions of every-day household genre, in which strong colour is subdued by hazy focusing. Marciano relies on planned, Cartier-Bressoninspired figures to create balance and tension in the same frame. His camera-view cropping is superb, but print quality is only average. (Gallery of Photographic Art. 19 of Coca Cola, his main subject. One stiffness is disappearing; his render- Frishman, Tel Aviv). Till Dec.28.0

Teachers' lessons

Ephraim Harris

ARTISTS AT the Art Department, University of Haifa present a joint show. As these artists are staff members, they nearly equal the number of media represented. In any event, first place must be awarded to Koretzki's twin colour photographs of a military cometery. The subject is the very beautiful gardening, which permits him to create two curved perspectives, thereby heightening the layout's regularity. Another photographer, this time in black-and-white, is Onne, whose dilapidated buildings are now routine; her best shot, from her nursery school series, shot from an impression of a busy urban street with a charm suited to the series.

In the pictorial section, Markson's coloured graphics draw the eye; despite her general title of piece aquatint look as if they hail from the outer edges of an object in space. Eisenwasser-Jancourt's huge blue framed acrylic of a person at the entrance to a room empty save any particular conception. for a yellow strip down a wall, is draughtamen; Bar-Aden's Brakin's plywood tools, called "out torial over too extensive a pan-



Abraham Ofek: "Large Family," bronze (University of Haifa).

beginning from its outline and thence evolving to its fullest fresh colouring. shading, thereby stressing signifi-cant motifs; and Katz's pastels and Ullman's "Crash Landing," plywood humorous, others more formal, e.g. ing gravity and upsetting space, an the two classical Greek women. "Grasses", the colours of the three- the two classical Greek women. Cohn's mixed-media abstractions in three related colours viz. light grey, occupation of space, albeit in a vertical white lines on black, and modernised manner: the first is similarly horizontal, do not reveal

Redlich, especially in the didactic motifs from the ancient past. It is tions as to justify its claim to spatialism; simultaneously, its pensiveness are made and the equivalent of the low-hung land-turned but her colour is not up to the scape in painting where sky equals turned but her colour is not up to the scape in painting where sky equals the many of the low-hung land-turned but her colour is not up to the scape in painting where sky equals the many of the low-hung land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour is not up to the colour painting the land-turned but her colour painting siveness grows on one. Then two mark, often cheapening the ware. space. The idea is ambitiously pic-



Ofer Lalosh: Untitled, wash ("Graphics 3," Gallery, Haifa).

demonstrations of still life, each of context" (as a group setting or individually?) are noteworthy for their

in which various styles can be equal motifs placed only partly symperceived, many checkily metrically to each other, as if defy-Two others accept traditional

Heyman's (stone, wood and iron) "On the Road to Egypt," flat, stone The bodies of the sole ceramist, strewn, yet countered by vertical

orama and needs more unification. say, a geographical direction at one particular point. The second is Ofek whose wide-awake bronze figures, with their thin faces, may have been influenced by Glacometti. The closely vertical composition stamps its compactness on the surrounding space to assert its personality. Last, but certainly not least, is

Robbins' big "Post Nuclear Landscape" (basalt and copper). It could be diductic or a warning. As it is entirely black, it is too much to presume that the passing viewer can recognize in it also the birth of something new. As it is, it is a very fine environmental piece, of the scene just after complete obliteration of life (Art Gallery, University of Haifa).

OFER LALOSH shows mostly etchings and pastels, on the theme of the male. The first of two subjects more impressive; a huge perpentreats the headless nude torso in all dicular sheaf of slender planks its physical strength and at times as slightly bent as if by a faint breeze. if confined, as in 16 where lines ex- Two others in realist motifs, one tend to become cell walls. Three big topped by a medieval ship (the only acrylics, in monochrome grey, in- independent motif) and both built clude a complete figure displaying a up by a complex series of tool gouaches of male and female nudes, and earth cast, consists of two uncidentally, drawing attention to his to hold horizontals together, etc.. second subject, competent male each placed together in its pre-portraiture, chiefly small etched calculated place for sculptural unheads. Lalosh is a talented painter ity, must also be rated abstract. but, at least at present, limited in Another tack is a flat, decorative range. Both his coloration and panoruma of a city, (The drawing tend to the dark side. ("Graphics 3" Gallery, Haifa), Till Dec. 24.

> AKIVA RESNICK presents paintings and drawings. The ink drawings, particularly three "Abstracts," easily justify this exhibition for their spatial composi-

tion and natural artistic sense (a fourth, "Two Faces", suffers from excessive shading). That proficiency descris the oils where it seems that only the subject counts and no attention is puid to the effect of comnosition on the viewer; nor is there uny detachment on the artist's part If a few oils succeed, it seems almost by chance. The true-to-life portruits and the figurative "Street Conversation" (19) are competent in their way, although again weakened by the lack of artistic poise. (Ritz Gallery, Huifa). Till Dec. 30.

YOHANAN BEN-YA'AQOV (Hazorea) has scaled new heights with his latest brown wood sculpture. Untitled, they are open to one's own interpretation. Two are undoubtedly abstract, one a - small routine piece, the larger one Municipality, Haifa). Till Dec.17. [3]

The Jerusalem Post regrets that it cannot accept invitations to exhibitions at hotels or private homes.

TO BE HONEST, Cutter's Way is not the kind of film usually recommended for a nice evening's entertainment. As a matter of fact, linking movies to "show business" or 'entertainment" is totally out of place in this case. That may be one of the reasons director Ivan Passer has such a hard time plying his trade in America."

Passer, a Czech, is a long-time friend of Milos Forman. Both started during the ill-fated Prague Spring, and both decided, after Dubcek's demise, that they preferred capitalist freedom of expression to communist case of production. Since the late Sixties, Passer and Forman have been struggling to get ahead in the American film industry. Fifteen years later, Forman

seems to have managed to establish his own niche. But Passer, after his fifth picture in America, is still considered --- and will probably remain - an outsider.

In secking to understand why Forman is a success while Passer is a relative failure, it is sufficient to note the basic difference in their attitude towards life in general, and people in particular. Forman is an optimist who likes his fellow men, and believes that their innate goodness will prevail. Passer is a pessimist, who has long despaired of man. Through Passer's cyes, the future looks terribly bleak and un-

His comedies are acid (the first he ever made in America, Born to Win, concerned a drug addict); his thrillers are morbid (to wit, Ace Up My Sleeve). And his tendency to ignore plot, as if it had no importance by itself and is required just for the real interesting things to be hung upon, an audience trained to believe that nothing is more relevant in a story than who has done what to whom, when and how.

TO SAY THAT Passer has not fulfilled the promise of his young days in Prague is superfluous. He has never been given a real chance to do so. The films he has made were all acquired second-hand, after more reliable directors dropped out. All those films were pretty tame fare, and all his efforts to pul them his own peculiar way were only partly successful.

And yet, Cutter's Way - which fell in Passer's lap only after Robert Mulligan and Mark Rydell, both directors with sound commercial background, had left it, is by far the most interesting picture to reach our screens in a long while. It is also the most accomplished and rounded of Passor's films since he left his native land.

This does not mean that you should rush this minute to see it. before you are well advised what is in store. For Cutter's Way is one of the bitterest, most vitriolic attempts ever to blow up the American dream and the Hollywood myths that surround it. And it is an attempt that works so well that you will have to leave the cinema discharacters you have watched on the dealing with. they projected, and forced to muse upon the whole thing for a long

If you are prepared to face the. challenge, get ready for a mystery. that nobody cares to solve, for heroes who aren't even anti-heroes, for a version of Coming Home that throws all the cute romantical niceties of the Hal Ashby movie out of the window, for a remake of the Four Friends themes which goes much further than Arthur Penn ever

Cutting edge



Jeff Bridges and John Heard in "Cutter's Way," Ivan Passer's unflattering portrait of California-style America.

dared to tread. It doesn't respect even that old established American institution of male friendship, and doesn't care enough to offer a beach party at the end as a palliative to everything that preceded it.

It is hard to believe that an American director would ever go so far to sully the splendid ideals on lusioned, decadent continent - to be that crude and uncompromising. For Passer here follows in the footsteps of Erich von Stroheim who in Foolish Wives (1921) stubbornly demanded that an abscess be opened in close-up, just to sym- upon later. satisfied with yourself, with the bolize the sort of society he was

> home with one eye, one good hand image of ever-celebrating America young girl (another symbol for you), fering and limitless despair, that and one foot. Which does not pre- in the eyes of a disenchanted Euro- and drives off into the night, have seldom been so convincingly vent him from stripping off every bit of clothing in front of the camera—
>
> of clothing in front of the camera—
>
> for celebration. Next, there is THIS IS THE MOMENT to insuch, that when one watches this American fair-haired boy, Richard scene, one doesn't even think of Bone (personified here by Jeff camera trickery (which is obvious, Bridges) is zipping up his pants after

CINEMA Dan Fainaru

because actor John Heard is a very handsome, full-bodied person).

This is just one example of Paswhich he was brought up. It takes a ser's uncompromising approach to his subject. And it explains the remarkable results. From the very first frame he shuns the pretty, the picturesque, the handsome and the self-content. His whole movie is a parade of carefully-built symbols, to be read with care and pondered

The first sequence already puts the audience in the mood, A slow-

own shadow, enslaved to middlehaving unsatisfactorily serviced one class values of property as the of those blonde, well-preserved supreme value in life. Those are exmatrons who reek of California actly the things Cutter despises and nobility and wealth (the actress, rejects. Nina van Pallandt, is a Danish All th singer who has appeared several ing hues by Jordan Cronenweth. times in this kind of role). That is who has accurately guessed Passer's certainly an insult to the idealized intentions and has avoided any hint figure of the American macho, who, of California as land of glamour. It even if forced to this sort of labour, is acted in a stark, angry, desponis at least a marvellous performer at dent way by John Heard, an actor

Bone gets into his Austin-Healey tunities he is offered on screen. The sports car, which has seen better same can be said of Jeff Bridges. days. As he drives through the wet who is no less handsome than streets of Santa Barbara, he sees a Richard Gere, but seems to be less parade of white horses, crossing his path. (Don't worry, they will be For this Hollywood rewards him,

except for the eye-patch and a pair another disappointing image to troduce Alexander Cutter himself promise much fun, it is doubtless a invalid, angry, foul-mouthed,

back later, to finish up the allegory more often than not, by passing motion, black-and-white carnival the car gets stuck in a dark alley, young and ambitious actress who and behind him, a big, black, expended the guts to leave some expended to the series of the car gets stuck in a dark alley, young and ambitious actress who and behind him, a big, black, expended the guts to leave some expended to the guts from any details. One of his ominous festivity, as if it were a sive car, pulls up for a minute, empprotagonists, Alexander Cutter, is a Georg Grosz portrait of human hapvietnam veteran who has come piness. This can be taken as an disfigured, mutilated body of a gives Mo a dimension of pain, suf-

> fighting his own private war against become a milestone in future, the world which has made him a anyone curious about the image of most edifying movie, bound to cripple. He sits in a bar and calls. America in the Eighties.

portrayed on screen.

black people "niggers," hoping to ignite some sort of trouble, which

scene into a symbolical stage for the

disintegration of the American

dream, all the way to the closing

shot. There's no need here to go

But I must elaborate on the

general lines. First, there is a third

person to deal with, Cutter's long

suffering and compassionate wife

Mo (Lisa Eichorn), torn between

the furious passions of her maimed

husband and the reticent non-

commitment of his best friend.

Bone. Her only refuge is a constant

alcoholic daze, out of which she

emerges even more despairing than

THE PLOT concerns Cutter's con-

viction that he knows who is to

blame for the alley murder. The

person he picks is none other than

the most powerful person in the val-

ley, oil magnate J.J. Cord. Since

there is nothing he can do directly

against such a formidable and ruthless person, whom Cutter considers responsible not only for this

specific murder but also for all the

evils that befall America, from

capitalism to Vietnam, he plans to

black mail him with the help of Bone

and the victim's sister. He does so

not for profit, but just to punish the

And what happens, you may ask,

to the inbred moral spirit of the

American film hero? This is exactly

the point. Morals are dead and

buried, according to Passer, and

whatever is left is nothing more than

a mockery of the original. For once

you accept blackmail as a moral

tool, all the parameters of good and

evil have been thrown to the winds.

between the disfigured Cutter, who

seeks revenge on society and the

Bone drop-out attitude, running

away from every problem and crisis

instead of facing up to it, as far as

the American male is concerned.

The alternative is roly-poly

Georgie, the well-integrated, well-

paid, docile member of the es-

tablishment, who feels a respon-

sibility towards Cutter. But Georgie

is a pathetic figure, jovial to the

point of being silly, abused by everybody around him, afraid of his

All this is shot in dark, unflatter-

who is much better than the oppor-

Not to mention the fact that there

very little left to believe in,

evil and restore justice.

when she entered.

THERE HASN'T been a single divorce among the couples living at Kibbutz Yavne in the 42 years since it was founded.

This startling assertion, which was made this month by one of the kibbutz's leaders, suggests that Yavne — the country's largest religious settlement — has either overcome the laws of nature or learned extraordinarily well to adjust to them.

It has, moreover, managed to avoid the ideological angst being experienced by the country's secular kibbutzim, to lower the religious drop-out rate among its youngsters and to provide officers for the army at a rate that might be higher than that of secular kibbutzim.

Detailing these achievements over coffee in the kitchen of his apartment in Yavne, Avraham Stein cited Jewish heritage as the principal factor in the kibbutz's spiritual well-being.

"Our heritage is not Marx, it's Maimonides," said Stein. "We never underwent an ideological crisis even during the time of Stalin's unmasking. Even though there's been a shift to the right all over the western world, we haven't experienced it.'

For religious kibbutzniks, he said, belief in the value of labour derives not from the writings of Zionist labour theoreticians like A.D. Gordon but from the Bible, "In the very first sentence of the Bible, God creates, and that means work."

In the spirit of the Christian imitatio Del (imitation of God) and of the Hebrew ma hu rachum, af at rachum (if He is merciful be thou also merciful), said Stein, Creation was a divine example to be emulated by man.

Settling the land, he added, is also a Jewish principle spelled out by Nachmanides, who preached "yishuv v'binyan ha'aretz" (settling and building the land).

AVRAHAM STEIN lit his own cigarette despite the fact that he lost his hands a few weeks after the Yom Kippur War, when a defective mine he was laying in the sands near Beluza in Sinai went off.

With the prosthetic devices that serve as hands, he was swift and dextrous in removing the cigarette from the pack, inserting it in his mouth, removing a match from the matchbox and striking it. "There are only about a dozen of us bilateral amputees in Israel," he noted matter-of-factly.

In his own vibrant and cheerful personality, seemingly unfazed by the personal calamity that befell him, Stein appeared to epitomize the spiritually integrated nature of the religious kibbutz he had been describing. Raised in New York and a graduate of Yeshiva University, he immigrated to Israel in 1968 and settled directly in Yavne where he became a garage mechanic. A month before the 1973 war, he was assigned to teaching Talmud and Jewish philosophy in the high school serving religious kibbutzim in the area. He teaches there still and also in the yeshiva of the religious kibbutz movement in Alumim. Until recently, he was chairman of the movement's political committee, but politics, at least National Religious Party politics, is something he is happy to be away from.

There are 16 religious kibbutzim in all, three of them across the green line. The fact that there are not more there, said Stein, is not an indication of political direction but a result of the need for religious kibbutzim to establish blocs, rather

Maimonides, not Marx

'In the very first sentence of the Bible, God creates. And that means work,' says Avraham Stein, explaining how a religious kibbutz works to ABRAHAM RABINOVICH.



than isolated settlements, in order milking switch can be turned on o share schools. Although there are automatically. We have to feed the some doves in the religious kibbutz chickens, but we don't have to colmovement, most members are right lect the eggs until after Shabbat. We of centre. However, the overall used to put sprinklers on before tendency is less to the right than Shabbat and turn them off

FOUNDED in 1941 by a group of largely German immigrants, Yavne think that despite the Sabbath has a population of about 1,000 including 400 members, children, ulpan students and youths on hachshara (pioneer training). Unlike most kibbutzim, Yavne bases its in a relatively short time before the economy almost entirely on rains, Yavne has acquired five comagriculture. It has the largest bines while a secular kibbutz, which country, 4,200 dunams of cotton and 380 milk cows.

Sabbath restrictions call for ex-

afterwards, but now we have a preprogrammed system that turns itself on and off according to need. I restrictions, religious kibbutzim are

with three or four. The extent of personal religiosity

tensive readjustments on an pear to adhere to the requirements Orthodox-run farm. "The Halacha more out of conformity than inner recognizes that certain things must compulsion. Nevertheless, the be done, even on Shabbat." said Jewish religion, with its ethics and Stein. "You've got to milk the cows commandments, is what gives so as not to cause them pain, but the Yavne its tone. This is reflected not

only in the large synagogue but in the nuances of family life, which remains a supreme value at the kibbutz despite its communal nature. "At Yavne, we eat lunch on Shabbat in the (communal) dining hall," says Stein, "but we pray early so that we can have a family breakfast in our apartments." It is not unusual for kibbutz

youngsters to slide away from the most viable economically." religion somewhat during their To cope with the vulnerable cotarmy service when they have their ton crop, which must be harvested first close encounter with the secular world, but they generally revert to their former ways after their return to a religious atmosphere. "Forty years ago as many as 25 per cent of our chicken incubator operation in the works on Shabbat, would make do

youngsters stopped being eligious," said Stein. "Today the 'igure is much smaller." Unlike in hesder yeshivas, where the students dividing their time between the study hall and the army. spend less than two years in uniform, the religious kibbutz move-

spend the entire three years in uniform and that its young women serve as well.

"We're ambivalent about the hesder programme," said Stein. "We don't believe religion is an excuse to free yourself from responsibilities...But we recognize that many boys wouldn't go to the army at all were it not for the hesder programme."

Recently, a group of pre-service youngsters from a religious kibbutz n the Beit Shean Valley asked that a hesder programme be arranged for them but insisted that it include a full three years in uniform. The kibbutz movement has made the necessary arrangements with the Defence Ministry and the extended hesder programme - a five-year commitment for those choosing it -- will be made available to all religious kibbutz youngsters.

(Top) Avraham Stein among Yavne's 'shikunim.' (Below) Library. (Right) Tora study at Tirat Zvi, a religious kibbutz in the Beit Shean valley, in 1946





FRIDAY, DECEMBER 16, 1983

THE JERUSALEM FOST MAGAZINE

THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 16, 1983

WHAT'S ON

Notices in this feature are charged at IS339 per line including VAT; insertion every day of the month costs IS6659 including VAT.

Jerusalem

CONDUCTED TOURS:

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern huilding. Free guided tours weekdays helween 9-12. Bus. No. 14, 24 or 5, Kiryat Moste, Tel. 523291.

HADASSAH -- Childed tour of all installa-tions a Hourts tours at Kiryat Hadassah and Hadassah Mt. Scopus, a Information, reserva-tions: 02-416333, 02-426271.

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2. Mount Scopus tours 11 a.m. from the Bronfman Reception Centre, Sherman Building Buses 9 and 28 to last stop. Further details Tel (02-88289). American Microchl Women, Free Morning Pagest 8 AB dai Street, Jerusalem, Tel, (12-

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tours, Call for reservations: Tel Aviv, 256096.

What's On in linits, dial 04-640840.

Other Centres

Visit The Weizmann House, Rehovot. The Weizmann House is open Sunday-Thursday, 10 mm.-3.30 p.m.; closed on Friday, Saturday and Holidays. For group tours please book is advance by calling: 054-83230 or 83328.

ART GUIDE

Notices in this feature are charged at IS339 per line including VAT; insertion every day of the month costs IS1018 including VAT.

Jerusalem MUSEUMS

MUSEUMS
Israel Museum. Exhibitions: Ori Reisman,
Paintings; Gabi Klasmer, Paintings; Tom
Seidman Freud, children's buoks; Scraps,
home theatre sets and greeting cards;
Memphis Milano, farniture and accessories;
Michael Druks, photographic situations;
David Bomberg in Palestine; Moritz Oppenheim; Tip of the Leberg No. 2; Permanent
Collection of Judaica, Ari, Archaeology and
Contemporary Israeli Art, Rackefeller
Museum; Kadesh Burnea, Judean Kingdom
fortress; How to Study the Past (for children,
Paley Centre. Closed Saturdays).

Old Yishuy Court Museum. The life of the Jewish community in the Old City, mid-19th century World War H. 6 Reh Or Hahaim, Jewish Quarter Old City, Sun,-Thur, 9 a.m.-4

Sir Isaac and Lady Edith Wolfson Museum at Hickhal Shlomo: Special Hanakka Exhibit. Per-magent Exhibition of Judaica. Diorama Raong History of Jewish People. Special Ex-hibit chiljed, "People of Cld Jerusalem," by the weaver, Bracha Fredman. Sun: Thur. 9 a.m.-1 p.m.: Prig. 9 a.m.-12 noon. Tol. 635212.

Tel Aviv

Tel Avis Tel Avis Museum. New Exhibition: Pins Collection. Chinese and Japanese Pulntings and Prints. Continuing Exhibitions Piny Letterndorf, Micha Kirshner: Classical, 17th und 18th centuries: Impressionism and Post-impressionism: Inventieth Century Africarelli Art: Zvi Coldsiein, Structure and Supersiqueture (Helena Rubinstein Pavilion).

Galleries

PAGE TEN

Galerie Vision Nouvelle, Khutzot Huyotzor, Y.S. Hamaseles, Original prints by international artists, Fel. 02-819864, 280031.

> : Parislan Cornor in the Hoart of Tel Aviv

Le Beaujolais

The new menagement, headed by Pierre, will be glad to welcome you in a quiet, pleasant atmosphere and in which you can enjoy the delectable French

Invitations for Sylvester ... Bye accepted,

Tel Aviv, 33 Yirmeyahu St., Tol. 449722, 415041.

photographers: For amateur Readers of The Jerus The J

to an international contest. The Association of Friends of Beth Hatefutsoth will award prizes for best entries, a selection of which will be displayed in a special exhibit at Beth Hatefutsoth at the end of the contest.

Ist prize: Round trip ticket to Israel, with El Al Israel Airlines, and a week's stay in one of the Dan Hotels (5

2nd prize: One week in a 5-star Dan Hotel, and guided tours around Israel. 3rd prize: \$500.

PRULES: The competition is open to amateur photographers

> Black-and-white and colour photos are acceptable. Measurements: 13 x 18 cm. (5" x 7"), full frame.

Entrants must submit between 5 and 20 photos. Photos should not be pasted on paper or cardboard.

 A label on the back of each photo should provide. the following information: entrant's full name, address and phone number: when and where picture SAMPLE lure. was taken; brief description of the subject of the pic-

SANCTS:
SUBJECT Portraits of Jews, Jewish neighbourhoods, Jews in their occupations, synagogues, ritual objects, cemeteries and tombstones, typical everyday and festive costumes, rare or special documents preserved in families or communities, special Jewish occasions, customs or lifestyles, schools, community centres and institutions, Jewish sporting activities, and any other subject illustrating Jewish life and heritage in the Diaspora.

Contest deadline: May 30, 1984



GIVE SOLDIERS LIFTS

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361 **EXHIBITIONS**

THE PINS COLLECTION: CHINESE AND JAPANESE PAINTINGS AND FINY LEITERSDORF: AN ISRAELI FASHION DESIGNER

MICHA KIRSHNER — PHOTOGRAPHS
ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE (see Heleng

COLLECTIONS

CLASSICAL PAINTING IN THE 17TH AND 18TH CENTURIES: IMPRESSIONISM AND POST-IMPRESSIONISM: TWENTIETH CENTURY ART: ISRAELI ART

MUSIC TERACL DISCOUNT BANK!

Richard Lesser, clarinet; Yeir Kless, violin; Zvi Harel, cello; Marina Bondarenko, plano. Programme Schumann. Schubert. Brahms, Messiaen. Saturday, 17.12, at

MIRROR, Dance Theatre Two Created and performed by Esti Pomeranz and Amnon Raviv Tuesday, 20 12, at 9 00 p.m.

THEATRE THE SEA, 65 minutes in the summer of 83 Sunday, 18.12, at 9.00 p.m.

PERFORMANCE

GREEN WING, the Performance Group of Irit Bluzer. Seturday, 17-12, at 9.00 p.m. SPECIAL EVENT (in conjunction with the Pins Collection Exhibition)

INSIGHTS OF AN ACTRESS. Special performance based on the Japanese Iraditions of theatrical dance. Presented by Netta Plotzky, with Michal Goldberg, clarinet Monday, 19.12, at 9.00 p.m.

FILMS ON ART

THE EXPERIENCE OF THE ABSTRACT. Art in Europe and the U.S.A in the late 1940s and 1950s MATERIAL BEING CHALLENGED. Rauschenberg. Lichtenstein, Warhol, Hockney. In cooperation with the Institut Français de Tel Aviv.

CINEMA (24th week)

YOL (The Way). Daily at 4.30, 7.15, 9.30 p.m., Saturday at 7.15, 9.30 p.m. VISITING HOURS: Sunday-Thursday 10 s.m -10 p.m. Closed Fridays. Saturday 10 s.m. 2 p.m.; 7-10 p.m. Information and Box Office: Tel: 261297

THE HELENA RUBINSTEIN PAVILION

EXHIBITION

ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE Visiting Hours: Sunday — Thursday 9 a.m -1 p.m., 5-9 p.m. Closed Fridays.

PATRONS AND FRIENDS FOR 1984

JOIN THE TEL AVIV MUSEUM ASSOCIATION OF

The best kept secret: The MANDARIN

ISRAEL'S single existing television TV'S BLACK BOX channel, almost everyone agrees, is totally inadequate for the country's needs: the level of programming leaves much to be desired and there simply aren't enough broadcast 'Advertiser-financed television and mediocrity are inseparable' hours to satisfy the varied tastes of

The two possible solutions - a second channel, financed by advertising, and a cable television system have met opposition on a number of fronts, and the advance of Israeli television into the 1980s appears to be at a standstill.

the viewing audience.

The Treasury is hesitant about a commercial station because nothing encourages consumerism like television advertising - hardly the path to follow in view of Israel's precarious economic situation. The country's newspapers are bitterly opposed, too, as they fear that commercial TV will bite deeply into their traditional sources of advertising revenue. Cable TV presents its own problems, the most obvious of which is the extremely high cost of installation, particularly in heavilydeveloped urban areas.

So, while politicians and economists argue, the Israeli public interest in higher quality entertainment and culture, it has had largely Lebanese programmes.

SOLOMON SAGALL, president of Teleglobe Pay-TV System, Inc., of New York, and a constant visitor to Israel, is amazed that we are so backward in this field, but he believes that he has the answer.

"In a country where virtually every home has a TV set this is a joke," he says. "I can see why some people are fighting a second chan-nel or cable, but I think you're going about it the wrong way. There is an alternative — a fundamentally new approach for the financing of expanded television services: pay-

Pay-TV (also called Subscription TV) is a system by which television programmes are transmitted in electronically scrambled form to a standard TV set. The subscriber has a small decoder box connected to his set, and this enables him to unscramble the programmes at the push of a button.

But why would any Israeli in his or her right mind elect to pay for TV viewing which is, under the present system, free (particularly for the hundreds of thousands who current-

ly neglect to pay their licence fees)?
In the U.S., says Sagall, the answer to that is best provided by the economics of commercial television. TV production costs have skyrocketed in recent years and, as a result, few advertisers are able to underwrite entire programmes, as was the custom in the early days of commercial TV. Thus, individual commercials intrude increasingly on programmes, to the annoyance of the viewer. Sagall recalls counting no less than 71 commercials during a recent broadcast of Fiddler on the Roof.

Commercials have an additional effect on TV, he continues. They tend to force the quality programmes downward to the owest common denominator of taste in order to appeal to the largest number of viewers. "Advertiser-financed TV and mediocrity are as inseparable as Siamese twins," he says.

Pulling out a copy of his testimony before a congressional committee on subscription TV in 1958, Sagall quotes:

"The whole conception of pay-TV is a natural result of dissatisfac-Today, there are three major public with the substandard, low-level, anemic programmes that have been offered for so many years.

Today, there are three major difficulties in Israel.

Today, there are three major difficulties in Israel.

"Electronic delivery of such quality "The cinema owners would opport or the SelecTV licensees" in the U.S.—

"The cinema owners would opport or the Jerusalem Symphony and so on?

"Electronic delivery of such quality performances, at reasonable prices, hardware for the SelecTV licensees" pose pay-TV bitterly, but they ob-

THE THE PARTY THE

says Solomon Sagail The Jerusalem Post's DAVID FRANK

meets the American often called 'the father of pay-TV.'

Los Angeles and Milwaukee: Oak Industries, which supplies ON in Los Angeles; and Zenith, which builds "black boxes" for the American Television and Communications Corporation and its Home Box Office system.

According to Sagall, 1.5 million American homes subscribe to over-Solomon was a dedicated Zionist, the-air pay-TV, with another 14-15 the honorary secretary of the million subscribing via cable. Only a few weeks ago, Britain decided to Anglo-Palestinian Club in London and was "involved in many introduce pay-TV via cable and 11 clandestine Zionist activities in the licences were granted franchise in separate areas, each with a potential He is one of the honest-toviewer population of 100,000.

goodness pioneers of the television ndustry, his involvement being as "I WOULD LIKE to see pay-TV in old as the medium itself. Regarded Israel for a number of reasons," by many as the father of pay-TV, in says Sagall, "First, as a Zionist, 1981 he was named "Man of the believe it will be good for the country. As a Jew who is getting Year" by the U.S. Subscription along in years, I'd much prefer to retire to Israel than to Miami. And. if I'm already here, why shouldn't I have a business interest to keep me

Cable TV will certainly come to

Israel, but it is expensive to install

Sagali. "But you have something

here that we no longer have in the

U.S. - uncluttered airwaves. With

just one operative channel, you can

still expand tremendously over the

air before you have to resort to

government approval of the second

would be that part of pay-TV's in-

come would go to the government.
"The municipality of New York gets

take in the city," he says.

ln 1938 Sagall's company, Scophony Ltd., made entertainment history by showing large-screen pay-television in two London out of trouble?" cinemas. Crowds flocked to see such events as the 1938 Derby on a five-metre-wide cathode ray screen. and the monthly fee will certainly Scophony also produced 60be no less than for pay-TV, says

SZZCIV

Television has become a kind of

soporific, a mild narcotic, Instead of

being the most dynamic and

stimulating force toward creating

That was 25 years ago, and it took nearly two decades before pay-TV

was authorized in the U.S. Today, it

is a reality of American life, Sagall

continues "I see no reason why it

can't provide the answer to your TV

SAGALL IS the scion of a long line

of German rabbis; his late father,

Jacob Meir Sagalowitch, had been

chief rabbi of Danzig for nearly 20

years when he fled to Belgium in

1940 and was chief rabbi of Brussels

for a brief period before he again

had to flee, this time to England,

where his son had been living since

an opposite effect."

dilemma here, too,'

days before the state."

Television Association.

centimetre-wide screens for home use, but the development of television was interrupted by the more pressing business of World War II. Sagail's company played an important role during the war, its "Skiatron" tube being used by the inventor of radar, Sir Robert cable technology. Pay-TV can give Watson-Watt, to enhance the new you the best of both worlds." ophony went on to Since there are no commercials develop a concept of secret (coded) on pay-TV, Sagali surmises that television, proposed for use in military operations and today the channel might be quicker if it were basis for all pay-television systems. based on subscriptions. Another in-In 1957 Sagall, who had centive for a positive decision

meanwhile moved to New York formed Teleglobe Pay-TV and became one of the chief proponents in the long-drawn-out battle before a 5 per cent cut of the pay-television the Congress and the Federal Com-munications Commission, which ultimately led to the authorization of pay-TV on a nationwide basis.

ject to any expansion of Israel's television system. In fact, they have less to fear than they think. True, the large, dilapidated cinemas would lose business and some would have to close down. This happened in the U.S., especially in the centre of the cities. But the intimate, wellappointed neighbourhood cinemas have flourished in spite of television. The same thing will happen here, i'm sure.

ONE OF THE most important results of pay-TV, Sagall asserts, would be an improvement in the evel of programming and a concomitant increase in the amount of priginal local production.

I read The Jerusalem Post regularly and I notice that 80 to 90 per cent of the plays produced by sraeli theatre companies are translations or adaptations from foreign productions. Pay-TV would stimulate original creative writing for the stage and screen, and it would also help the theatre comwhile reaching a much wider audience than previously."

Sagall recollects that some 25 years ago, Columbia Broadcasting Sagall explains. The pay-TV systems financed My Fair Lady on the stage to the tune of \$300,000, on the understanding that it would later be able to show the production on TV

To illustrate the merits of the pay-

pany was unable to start the season because of a strike by the musicians' of \$3.5m., and the new union de- combine the two, says Sagall. mands increased the shortfall to

number of family members and than in the U.S. odd opera performances the Met at a very interesting - and crucial put on that season, the gross would -- stage," he muses "You have a have been \$12.5m, and the Met's unique opportunity now to do share of, say, 50 per cent, would things right, to benefit from the TV have amounted to some \$6m. — experience accumulated in the U.S. enough to wipe out the entire deficit and Europe, and to go from a single and still show a profit."

Habimah and Israel's other theatre companies perform on the TV screen? asks Sagall. And Bat-Dor, the Israel Ballet, the Rinat Choir, the Israel public is obviously the Israel Ballet, the Rinat Choir, the Israel public is obviously the Israel p During his long struggle to legitimize pay-TV in the U.S. Sagall was opposed by weighty vested in-terests, and he would expect similar the Jerusalem Symphony and so on? will not displace these new systems. "Electronic delivery of such quality Rather than compete with them,

viewers' taste and interest in programmes with higher cultural content. We can turn every Israeli home into a theatre."

The philosophy behind Sagall's venture is that the entire family can watch a programme of their choice for the price of a single admission ticket to a cinema, theatre or concert-hall.

"Millions of Americans cannot afford the \$30 to \$40 price of a ticket to the Metropolitan Opera House or a decent seat at a Broadway show. They could watch the same opera or show in the comfort of their living-rooms for much

SAGALL EXPLAINS how the system works. The decoder in his home allows the subscriber a few minutes preview of a programme. If he wishes to see the entire show, he presses a button to unscramble the signal for the rest of the programme. A central computer, which is connected to the decoder via the telephone line, registers that the subscriber is viewing and prepares the monthly bills. If a subscriber fails to pay his bills, service is suspended.

When the Teleglobe system is used in areas of low telephone saturation or poor telephone service, a different method of billing is employed. The decoder uses a set of digital thumbwheels which are set to a specific code combination to allow the subscriber to watch the desired programmes. This would probably be the method used in

Israel, Sagali says.
On receipt of the monthly payment, the system operator sends the subscriber, by return mail, the codes for the following month's programmes. Separate codes may be provided for different categories of programmes, e.g. movies, Broadway shows, sports events.

"Knowing your neighbour's code is of no value," Sagall points out, "since each decoder box has a difpanies increase their revenues, ferent combination for the same programme."

"Pay-TV does not mean paying for everything that is broadcast, in the U.S. continue to provide news programmes, talk shows, documentaries, children's programmes, sports, etc. without any charge

TV approach, Sagall recalls the THEREARE two ways to subscribe 1969-70 season at the New York to pay-TV: a flat fee on a monthly Metropolitan Opera, when the com- basis or paying only for the programmes you wish to watch pay per view" in the parlance of and performers' unions. The Met the business. The Israeli subscriber already had an accumulated deficit could choose either method - or

Telegiobe's licensee in Milwaukee charges a monthly fee of Had pay-TV existed at the time, \$22; in Los Angeles a subscription he estimates, the Met might have costs \$25. The occasional "pay per had no trouble balancing its budget. view" special, such as a cham-"Even assuming that opera appionship fight from Las Vegas, pealed to just 250,000 families in the might cost \$10-15. In Israel, Sagali entire U.S. and that each of these imagines the monthly fee would families paid only \$10 for any probably be considerably lower "I think that television in Israel

channel directly to a multi-channel Why couldn't the Cameri, capacity including both a second broadcast channel and cable,

> will not displace these new systems. it will enhance and rationalize

> > PAGE ELEVEN

FRIDAY, DECEMBER 16, 1983

TRANSPOSE the solemn into the familiar, and the result is parody." (Bergson). Transpose the familiar into the solemn, and the result is academic criticism." (Sanford Pinsker, in his essay on Mel Brooks in From Hester Street to Hollywood.)

With its knowledgeable and highminded tone, this book constitutes academic criticism. It contains the kind of ponderous and thoughtful essays to be found in the quarterlies. They are almost humourless, even when the subject is stand-up comedy or Woody Allen. But they do redress the balance with precise analysis, acerbity of description, copious information, and the fullblooded Jewish and American intensity of it all. So this is a stimulating book for anyone interested in theatre and cinema. Jewish life and values, American and general culture.

Jewish-American theatre came into being a hundred years ago, just a few years after the birth of the East European Yiddish theatre. It has gone through many stages, which are here recorded lovingly and scathingly (how very Jewish!) It started as ethnic entertainment and has become an all-American art form that deals with universal values, and it converts the Jew into a "culture hero" (Philip Roth, quoted p.265). It has done much more: "In fact what is most Jewish about [Woody Allen films] is what is most American about them. The Jews, having found a home in the heart of the American middle-class. have also inherited its conflicts: ambition vs. ethical probity commerce vs. spirit, family vs. career..." (p.239); furthermore, since the Jew was "a day older in history than Warshow), "in the crisis context of the moment, the Jew provided the model of a survival kit for the future of Américans who wanted to learn how to live beyond their own historical innocence; he was Europe's Job to America's Adam"

I COULD GO on quoting indefinitely; the book is full of wise remarks alas, no wisecracks, even with all those Jewish comedians around). On pp. 107-108, Bonnie Lyons gives a concise and fascinating summary of the meaning of Yiddishkeii (based

JEWISH sailors accompanied Columbus in 1492; Jews were among the earliest explorers and settlers of the New World: from buses all over the Americas, to which many of them seem to have come in order to escape the attentions of the Inquisition in Europe, secret Jews dominated significant parts of the trans-Atlantic trade of the day; they were close to government and many of them were prominent, as others were in the Old World, in the highest ranks of

But throughout the period up to the first quarter of the ninetcenth century, when most of Spain's and

of the Inquisition, in South and proportion of the confessions ex-Central America and elsewhere It is torted by the inquisitors here, as mutive studies of international trade und commuree, moving accounts of questionable. Not all descendants of amurerdoins, and useful sociological liews are necessarily to be regarded. enquiries into the sort of society in as they were by the inquisition, as your information on such cards; you

CE TWELVE



Michael Freedland's "The Warner Brothers" (Harrap, £8.95) tells how Jack, Abe, Sam and Harry parlayed a shoemaker's last in Youngstown, Ohio, into a major Hollywood studio. Though they personified the cliche of the self-made tycoon, the brothers introduced the talkies, musicals and gangster films as well as Bette Davis, Humphrey Bogart and Rin Tin Tin.

Forever Broadway

FROM HESTER STREET TO HOLLYWOOD: The Jewish-American Stage and Screen, ed. Sarah Blacher Cohen. Bloomington, Indiana University Press. 278 pp. \$28.13.

Uri Rapp

on Leslie Fiedler's analysis) embodied in what the immigrants brought with them, and the shape it took in America. This is an imporeverybody else," (Robert tant summary, for it does not discuss "Judaism" but a specific mentality and set of character traits, and all set down in one page; and it demonstrates that Lillian Hellman was not, even if she was born, a Jew.

The reader encounters the familiar Jewish geography — the Lower East Side, the Upper West Side, the Bronx and Brooklyn, and forever Broadway; legitimate theatre, black-face "minstreldom," vaudeville, stand-up comedy, problem play, folk drama, musical, films, etc.; and the Jewish experience, mainly expressed in the three A's: alienation, acculturation,

treated separately but recur also as aspects of the general scene throughout these essays.

This book is one of the few works

which really take seriously the question of what is specifically Jewish in these plays and films and nightclub jokes, as distinct from the biological fact that Jews were the writers and performers. The entire book must be read to arrive at a satisfactory answer. Each writer provides his own perspective, and that of his subject, but there is an overall, and suprising, unanimity.

The book evokes a great many colourful and intriguing characters: Sholom Aleichem and Saul Bellow, Fanny Brice and Sophie Tucker, George Jessel and Al Jolson, George Gershwin and Clifford Odets, Milton Berle and Lenny Bruce. Arthur Miller and Jules Feiffer. Neil Simon and Isaac Bashevis Singer, Groucho Marx and Barbra Streisand. Nor should the long line of Jewish mamas, both in the artists' lives and on the stage, be ignored.

The social and cultural bekground is painted in: the shtetl and the "old country," the Lower

assimilation. These themes are

East Side, the bilingual lives, the **Explorers** Depression, the ascent into the middle class, the Catskills and the horsht belt, and the omnipresent hero - New York City.

THE REDISCOVERY OF THE There are three interesting points HOLY LAND IN THE NINETEENTH CENTURY, by that crop up at this point. The first is the persistent rabbinical opposition to the theatre, briefly referred to by Yehoshua Ben-Arieh, Second Edi. Nahma Sandrow in her "Yiddish tion. Jerusalem, The Magnes Press, Theater and American Theater." the Hebrew University and the The second is the fact that there Israel Exploration Society, 266 pp. seems to have been no Israeli theatrical influence on American Jewish theatre. Israel's name does Susan Hattis Rolef crop up once or twice but not in the

> THE PRESENT book was written with two aims in mind; a) to tell the story of the exploration of the Land of Israel in the 19th century; and b) to give the student of the history of the Holy Land a guided survey of the major works on the historical geography of the country written by 19th century travellers, explorers

essuys in this collection, so I will just Yehoshua Ben-Arieh divides his refer to those I most enjoyed: the inperiod into five parts; 1799-1831, troductory essays by the editor and which opens with Napoleon's invaby Nahma Sandrow; "The Jew in Stand-Up Comedy" by Anthony sion of Palestine; 1831-40, the period of Egyptian rule when ex-Lewis; Alan Speiegel's "Typology ploration was for the first time ofof the Jew in the Contemporary ficially condoned; 1840-56, the American Film;" and the Holocaust return of Turkish rule when the essay I have referred to already (en-European powers started to be ioved is scarcely the right word in represented in the country through diplomatic mission and religious establishments; 1856-65, in the wake of the Crimean War. This was the an index, a list of Jewish artists with decade of great individual explorers and finally 1865-77, which their relevant dates, a list of plays

and historians.

systematic exploration. Probably, Ben-Arieh - who is both a geographer and an historian - is the only person who could put such a book together. He knows the country like the palm of his hand, and, in addition, is sufficiently familiar with the detail of 19th century Palestinian history to provide a fluent and intelligent survey of the process of rediscovery, exploration and reporting. To the layman all this detail may look like an exotic jungle but one in which he can easily find himself lost if he hasn't a good guide. Especially now that so many of the old Palestinian books are being republished (some in Hebrew translation), Ben-Arieh's illuminating essay is highly welcome.

saw the beginnings of more

HIS BOOK is full of contemporary illustrations, mostly lithographs, but with a few early photographs. Each illustration is accompanied by a short commentary. As to the text, its strength is also its weakness. Since it lists all the major explorers, describes their travels and their works, and evaluates their contribution to the study of the Holy Land, it suggests a directory, and is therefore a little difficult to read cover to cover. If I had the time I would like to use it as a guide for the systematic reading of the best 19th

century books about Palestine.

and observed of Dunkirk that "wars are not won by evacuations." Or as a German military magazine, Der Adler, put it at the time: "For us Germans the word 'Dunkirchen' will stand for all time for victory in the greatest battle of annihilation in history."

Nonetheless, it was a miracle, it captivated and uplifted the British. and braced them for the expected German invasion and the Buttle of Britain. Moreover, the successful evacuation from the beaches and port of Dunkirk of some 340,000 Britons (and Frenchmen) preserved the professional core of an army which, several years later, would put the Wehrmacht to flight in North Africa and Normandy, By rights, these hundreds of thousands of men should have been dead or in German prison camps. Churchill had predicted that only some 30,000 men would be rescued.

IT WAS Winston Churchill who

termed the British Expeditionary

Force's showing in France in May

1940 "a colossal military disaster,"

A NUMBER of people have written about Dunkirk, most recently Nicholas Harman, But, in English at least, most of the accounts have been memoirs rather than histories.

Walter Lord provides a Cornelius Ryan treatment of the subject. He paints a spacious overall view of high policy and general staff decision-making, on both sides, and then zooms in on incidents on the beaches, in the port and along the defensive perimeter between May 26 and June 4. His collages are effective and well written, and convey the time, the place and the circumstunces. It is the first clear account I have read of the logistics of the operation - how trawlers, tugs, ferries and yachts were mobilized and directed to the beaches.

His account is unvarnished. "My own feelings are rather of disgust." he quotes a soldier of the 67th Field Regiment Royal Artillery as saying.

"THE DAY BEFORE," one of the

slightest of the 33 stories that

Elizabeth Spencer has chosen to in-

clude in her collection spanning

tree limb against the stormy early

morning February sky will tell you

forever about the poetry, the tough

non-sad, non-guilty struggle of

nature. It is important the way ants

go one behind the other, hurrying to

get there, up and down the white-

can change it; it is just itself."

painted front-porch post...Nothing

Spencer's background for most of

her stories is Mississippi, but many

of the maturer pieces take place in

reflecting not just a larger but a dif-

ferent world with a less extreme

moral climate. From the girl in the

early Sixties story, "Ship Island,"

New Orleans was, "I guess that's the

way l am... I just run off

sometimes," to the rationale at the

end of "Indian Summer" (late

Seventies) for Uncle Rex disappear-

ing to the bayou for a time — "Rex did what he had to do," —

Spencer's stories are revelations of

the way we ants go up and down the

front-porch post. The only struggle

is with the need to accept that

nothing can change it. Such is the

lesson for Spencer's children or

romantic narrators to absorb; it

seems the deepest strain of her

Italy and Montreal, locales

four decades, seems to abandon fic-

Miraculous defeat THE MIRACLE OF DUNKIRK by

Wulter Lord, London, Allen Lane. 323 pp. £8.95. British were an invincible people." CLANDESTINE OPERATIONS by Pierre Lorain, New York, Macmillan. 185 pp. \$24.95.

Dreams of chivalry are conjured up by Christopher Rothero's "Medieval

Military Dress 1066-1500" (Blandford, \$12.95). Both knightly armour

and the attire of the common soldiery are depicted in 86 figures accom-

panied by a lively text that is the very stuff of romance, A.B.

Benny Morris

"I saw officers throw their revolvers away... I saw soldiers shooting cowards as they fought to be first in

A "debacle" and "a disgrace."

But it was the dispatch rider from the 4th Division who got it right. Dunkirk was evidence "that the

Or as a Naval Shore Party signalman observed, in a lower key, Their courage made our job easy, and I was proud to have known

them and to have been born of their After Dunkirk, it was appropriate for an Englishman to answer, when asked in the darkest days of the war

> whether he felt discouraged: "Of course not. We're in the finals and we're playing at home." Lord describes lucidly how the

of the initial "mild" deception of the French (they thought the retreat to Dunkirk was in order to set up a permanent foothold or enclave there for an Allied counteroffensive), and of how Churchill dispelled the ensuing distrust. (He insisted on the evacuation of an equal number of Frenchmen. A third of those evacuated were French, most of them rescued in the gruelling final hours of June 2-4.)

decision to evacuate was arrived at.

Lord is very good at detail: He tells how "one man, with studied indifference, stripped to his shorts and sunbathed among the rocks, reading a naperback" as the beach was being cratered by Luftwaffe bombs; of the hundreds of dogs adopted by the BEF as pets - who were taken back to England with their masters; of a British colonel who ordered his men "to tidy up the beach a bit" before boarding their ships, so that the Germans, on arrival, would receive the impression of a still disciplined, formidable foe.

And he takes a look at the Ciermans, In one captured French airlield, the Luftwarffe pilots found abandoned French baby tanks (presumably Renaults, like the one he Syrians abandoned in Degania), and "spent a glorious hour chasing and ramming one another - it was like a giant dodgem concession at an amusement park."

PIERRE LORAIN'S Clandestine Operations is a "handbook" on the arms and techniques of the Herenchi Resistance, 1941-44."

It features many (somewhat unnecessary) diagrams of Smith & Wesson revolvers, Sterling bombers, PIATs, Mills grenades ind even magnetic mines.

The chapter on cypher codes and direction finding, which is accompanied by diagrams ("half-size" scale) of transmitters and transceivers, is rather more useful for the serious student of World War II underground activites.

Foursome

THE FOUR SECRETS by Renee Newman, Athens, Anglo-Hellenie Press. 174 pp. No price stated.

Judith Itunim

RENEE NEWM AN'S second novel is notable for its narrative technique and the philosophy of life unfolded in its pages. It tells the story of four women friends living in the same neighbourhood. Each of them has a secret, a dark corner in the past which weighs down on her present life, a secret she neither wishes nor dares to reveal to the others. These women suffer and struggle alone, and in the course of the events described in the book they manage to solve their problems or else find a way to live with them,

The dramatis personae come to us as adults whose characters have already been formed, and the clue to understanding their personalities is found in their tastes, activities. preferences and social milieu. This here and now approach is in direct contrast to that adonted by those novelists who insist on psychological analysis of the characters, and specify the motivations and the events in their past which have an impact on their present behaviour. Empathy is required of their readers; in the case of Rence Newman's novel, the reader retains his objectivity throughout.

The themes of this novel include the role of religion in people's lives, and the dire results of too much self-revelation. Although the book suffers from a dearth of background description, and there are some loose ends and superfluous detail. found in its challenge to the reader's mind a refreshing change from the stereotyped romantic novel.

Dubious confession

NEW WORLD JEWRY, 1493-1825: Requiem for the Forgotten by secret. The modern historian must Seymour B. Liebman. New York, Ktav Publishing House, 286 pp. \$20.

David Wasserstein

which secret Judaism was able to survive and at times even to

.. Muny of the people who uppour in these pages were daring Portugul's territories in the and adventurous characters, both in translations from Spanish, and so Americus becume independent, the their open, public lives as citizens on. But there are also more serious Hely Office was also active there, and as traders, doctors, ad- problems. The book sets out to pre-As in Europe, the inquisitors pur- ninistrators, scholars and soldiers, sued and destroyed any remnants of and in their private lives as secret Jews and of Judaism that they could | Jows (although it is not clear that all people of Jewish descent trapped by The basic material for any study the inquisition were in fact really such as this is to be found in the files loyal; to their Jewish past; a great of a kind, surely, to produce books elsewhere, were obtained by torture the chapter titles and their contents of great colour and interest, infor- or the throat of it, and their reliability is therefore not un-

loyally practising Jewish rituals in not make the same mistake as the inquisit or).

GIVEN THE subject, and so much fuscinating material, it would be difficult, it might be thought, to go wrong. But it is possible, and this book is the proof. In the first place. there are a number of small problems which raise doubts from the start: mis-spellings in maps, missent a broad history of the secret Jews in South America (the title suggests a grander sweep than is actually provided) until independence. A glance at the table of contents demonstrates this clearly, and promises a rich teast. Unfortunately, however, the link between

is not of the tightest. Further, the author seems to have worked on something like the index-card system; you have all

pens to please you; then you simply transfer their contents to the typed or printed page. There is scarcely any attempt to present the material in a structured and comprehensible order, or to link one piece of informution with another. Facts, other people's interpretations, irrelevant curiosa (did you know, for example, that the word "nigger" is said to come from the Dutch "nikker"?), all are thrown at the reader in rich profusion and with an abandon which almost makes one wonder

context of Jewish theatre. The third

point is the paucity of plays and

films about the Holocaust.

Lawrence L. Langer contributes a

thoughtful and scalding essay on

this subject. To my mind, his is the

most important and significant

piece in the book, though it makes

IT IS difficult to comment on all the

connection with this piece).

attendance.

Quite a feat!

It is a pity that a comprehensive

book of this kind does not include

and companies, and perhaps

statistics about performances and

I cannot resist ending this review

with a passage from Alfred Kazin.

quoted in Mark Slobin's essays on

"Jews, Music and Theater": "The

positive, creative role of the Jews as

modern Americans, and above all as

modern American writers, was in

the first years of this century being

prepared, not in the universities, not

even in journalism, but in the

vaudeville theaters, music halls, and

burlesque houses, where the pent-

up eagerness of penniless immigrant

youngsters met the raw urban scene

on its own terms." From the shtetl

badkhon and the borsht belt to

paradigm of modern man, and with

a Nobel Prize or two thrown in.

painful reading.

what the book is supposed to be Moreover, there is another difficulty which renders this curiously mixed-up work totally useless for scholar engaged in related studies or that mythical general reader for whom so many books are written. Although there is an almost ritualistic condemnation of the aclivities of the Inquisition repeated or implied every few pages or so, there is no attempt at all to understand these activities, to place them in any kind of context beyond that of normal Jew-hate, and there is no analysis at all of the material so inadequately presented to the disappointed and bewildered reader.

put them all in whatever order hap-

One fascinating piece of information I picked up in this book concerns the 14-volume work of the German geographer and historian, Carl Ritter, which "is characterized ing all that preceded it," and makes use "of all the previously published literature - the Old and New Testaments, Josephus and Philo of Alexandria, the Talmud, Medieval Christian writings, the works of Arub geographers, as well as the accounts of pilgrims and travellers."
Ritter himself, however, "never visited Palestine. His vast achievement must thus be credited to a fine intuitive sense, and a full masterly and detailed knowledge of the literature."

A tone to return to

THE STORIES OF ELIZABETH so perfectly rounded-out that you tive distance. The girl narrator is SPENCER. Foreword by Eudora surprised to discover that "life is im-Welty. Harmondsworth, Penguin. portant right down to the last crevice and corner. The tumult of a

> UNLIKELY STORIES, MOSTLY by Aladair Gray. Edinburgh, Canongate. 274 pp. £7.50.

Haim Chertok

What would a Faulknerian narrator have made of the revelation in "Sharon" that Uncle Hernan had been sleeping with the coloured cook, ever since the death of Aunt Eileen? In "Sharon" the knowledge simply becomes part of the permanent education of the girl narrator. Only once, in a late story, "I, whose explanation to her boyfriend Maureen," is identity or sanity itself Quentin Compson to assault with righteousness the "non-guilty struggle of nature." Where, as in novellalength "Knights and Dragons," knowledge might prove destructive, she opts to leave intact a residue of protagonist.

> Spencer is professional to her tion in Alasdair Gray's highly ec-manicured toenails. Over one-third centric Unlikely Storles, Mostly. The manicured toenails. Over one-third of these stories were originally published in The New Yorker. Her descriptions are crisp. In "Prelude to a Parking Lot," Uncle Jess "was than Montreal: the mythological

couldn't tell how big he was at first. then it would dawn on you gradually and rather splendidly, like u sunrise." Her characters' reflection, are acute. The girl at dinner in "Mr. McMillan" "noticed he was doing very well with her, if that's what he wanted, and evidently he did, From now on they would have a note, a tone to return to ... "

And yet... Perhaps it was Eudora Welty's laudatory Foreword — Welty who never left Mississippi, and who once published an impor-tant essay on "The Sense of Place" - that got me to wondering why midway through this ample collection I began to fidget. Welty's stories in A Curtain of Green are amazing revelations not of the way things are but of how the way things for taking off with two strangers to at issue. Spencer never sends forth a seen dissolve. Whereas hers are merely successful, too much of "a tone to return to."

Of course, it's praise for Spencer that the call to evoke Welty arises at all. But there is a certain redunillusion for her Jamesian dancy of tone, a want of intensity or vision — or both

IT SHOULD be plain the Elizabeth NO SHORTAGE of vision or invenbook's godfathers include Swift, Kafka, and Samuel (Rasselas) Johnson. The scene is more distant

present, the future, an "Eastern Empire." The mode, sharing no common terrain with this Spencer, is allegory and fantasy.

But that's less than half of it. Unlikely Stories, Mostly is a tattooed lady, sprinkled from cover to margins with doodlings, sketches, jokes, and illustrations from Gray's risible pen. Twiddling floorward when I opened the book fell an Erratum insert; "This slip has been inserted by mistake." Heh, heh — not bad, ch? For all I knew, the next page was a booby-trap poised to squirt me with indelible ink. Many of the stories by our Scottish madcap first appeared in boys' or college magazines. If you're inclined toward gay parables of Boobus Homosapiens on the path to selfdestruct, or Fantasy Wisdom Literature, some of these stories seem sufficiently amusing and in-

It would be ungracious to conclude that, as a writer, Gray is a Fate intervenes, Paris is under superb illustrator. The latter is cer- siege in the Franco-Prussian war of tainly true, but "Five Letters from 1870, painters are out of jobs, and an Eastern Empire" (a Kafka food is scarce. Enter the Baron, pastiche) and "The Comedy of the who rescues the starving heroine White Dog" (Thurberish) are entertaining, Let's just say that Gray's Norman chateau. Tragijokebook ails from an excess of personality, a surfeit of snickering idiosyncrasy.

PIECES OF EIGHT

STEVENSON'S Treasure Island was published 100 years ago this month and earned him £100 from Cassell which, he said, was "a sight more than it was worth."

Aristocrat

THE DEMON LOVER by Victoria Holt, New York, Doubleday, 305 pp. \$12.95.

Jennie Tarabulus

VICTORIA HOLT proves she is still a top writer of romantic suspense in her latest novel. It is about a young English girl. a nainter of miniatures, who catches the fancy of a liaughty French Baron at his uncient Norman chateau where she is painting his portrait. Naturally the aristocrat is handsome, sensugus and so ruthless with women that even the heroine, intelligent and unimpressed with foreign royalty as she is, falls prey to his arrogant manliness and against her will bears him a child.

and child, and whisks them off to his conveniently his wife dies in a fall from a cliff and the mistress gets killed in the war. The now thoroughly chastened and reformed Baron is free to marry the heroine. and to claim his child,

For those not attracted by fantasies of unrequited love, Holt provides a glimpse of Bonapartian high-life at the turn of the Second Empire.

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reflective sensibility.

THE JERUSALEM POST MAGAZINE

PAGE THIRTEEN

THE SIX new titles from The Women's Press of London represent a variety of genres: sci-fi, mystery, tragedy, humour and drama. Although Shakespeare's the authors, none of them reaches that level of writing which we might refer to as that of Harold Robbins's

daughter.
Sheelagh Kanelli's The Nets is a serious, beautiful and tragic tale based on a real incident. In Greece, during the rule of the generals, 21 school girls drown during a school outing. An evocative, poetic, long Marjorie Mark short story.

Jill Miller writes in a more joyous tone. In Happy as a Dead Cat, a budding feminist leaves her chauvinist husband with the help of a liberated girlfriend, and, in a bow to real life, an understanding bank manager. The irresistible heroine of this first novel is a sassy, bright, brave working-class mother of five who never loses the capacity to laugh at herself or her situation. Might make for a nice, friendly flick,

On the other hand, Joan Barfoot's Dancing in the Dark is just

MANY YEARS ago in a strange, far-off land called Los Angeles, I finished a horrible book called The Exorcist, and thought, "Gee. A twelve-year-old masturbating with a crucifix. That's gonna be a pretty tough act to follow." Tough, maybe.

impossible? Never. William Peter Blatty has written a sequel to The Exorcist. His new novel is called Legion, and in. twelve pages we are treated to the crucifixion of a twelve-year-old, mute black boy with "three inch, carpenter's ingots pounded through the top of his skull in a circle. penetrating dura and finally brain." Next on the bill is the decapitation of a Catholic priest, murdered, "in the box while in the act of hearing someone's confession." Yes, friends and neighbours, religion can be heady, stuff, but you ain't seen

Blatty's bloodied tumbrel rolls from the church to a hospital where another priest is removed from our temporal existence by having his doesn't she, folks! blood taken; all of it. Beside the

The Women's Press

DANCING IN THE DARK by Joan FAULTLINE by Sheila Ortiz

plain depressing. Alienated and out of touch with her own feelings, lidna, a goody-goody housewife, uses a more drastic method to shed her philandering hubby. She knocks him off. Well done, Edna! Well written, the book is an utterly grim portrait of a mad housewife.

Back in the old pre-liberation days. I used to search second hand book stores for yet another Nancy Drew detective novel to add to my collection. I still prefer her to Jessie, scance conducted by a book-writing

sister is still not to be found among THE NETS by Sheelagh Kanelli. KILLING WONDER by Dorothy Bryant, £2.95.

> HAPPY AS A DEAD CAT by Jill THE GODMOTHERS by Sandi Hall, £3.50.

the detective bergine of Dorothy Bryant's Killing Wonder. A murder in the Berkeley, California, feminist

writers' scene makes for some witty observations of - or are they swipes at? — the local women writers. Most of the writers are so badly drawn that it's difficult keeping them apart, and most unforgiveable of all is the device of the central clue, which is supernaturally transmitted to Jessic during a

witch. The portrayal of emotional growth in the young detective is the

INFORMATION transmission, via highly advanced method of mind reading, and witchcraft also feature in Sandi Hall's science fiction novel, The Godmothers. The general drift here seems to be that women in different eras suffer and die, apparently because men covet their superior intelligence. So what else is new? The book is imaginative, readable and fastpaced, but some of the characters are reduced to cartoons: the only men who appear are villains of varying degrees and the main baddie is so had he even sticks his tongue out at yogurt and granola!

Best for last: Imagine 300 rabbits and a wild collection of marvellously drawn weirdos on a farm run by a part-Indian lesbian mother of six, who was born on the San Andreas fault. All right you don't want to, OK. But Faultline by Sheilu Ortiz Taylor is a simply delicious, intelligently written story. Says the heroine, Arden Benbow, about her

first meeting with her former hus-

"So while Malthus was giving his forty-minute special on rotation, in my mind a battle raged silently. Part of me, maybe it was the poet part or the Indian part, wanted to tweak his nose and dance around him whooping. The other part - whose firm, still voice had the power to silence twenty braves on a peyote trip - stepped forward, adjusted her white gloves and suggested it might be prudent in a person with a mind like a colander to attach herself to a promising young man (who looked like William Holden) with a mind like an electric can

And listen to Alice, Arden's lover talk about her marriage:

"In those days it.was expected that u Radeliff woman should speak with determination and equally well understand she would ultimately do as she-was directed."

A truly funny and charming short novel about love, the pursuit of happiness wherever, and the power of earthquakes, both literal and

Cascades of blood

LEGION by William Peter Blatty. London, Collins, 252 pp. £8.95.

Richard Penniman

priest's hospital bed, "on a tray cart, were twenty-two specimen jars arranged neatly in symmetrical rows. They contained Father Dyer's entire blood supply." You think that's cute? Do you have your airline sickness bag in place? In that very same hospital, "young Nurse Amy Keating was discovered in an empty room in Neurology. Her torso had been slit open, her organs removed, and her body - before being sewn back up - had been stuffed with light switches." Nurse Amy sure, "sings the body electric," now,

in a more innocent age (1963), doubtful, but that doesn't mean a court pleading, 'Guilty with an ex-

Danny Kaye starred in a minor key, comedy vehicle, The Man From The Diners Club: screenplay by Bill Blatty. One decade later, Blatty's first name had blossomed into William Peter and his bank account had swollen ridiculously from the lion's

share of \$90,000,000 raked in from the film version of The Exorcist (he was both producer and screenwriter). Blatty's new novel is an obvious and understandable attempt to repeat that kind of gargantuun, financial excess that can only come from discovering the Hope Diamond in your Crackerjack box, or from a world-wide, celluloid blockbuster. WHETHER Legion will reach, and

then stay on the best-seller list for

movie won't be made of it. The book's protagonist is a Jewish homicide detective named Kinderman, "with a face like a heagle; the oversized, tattered grey tweed coat; the rumpled trousers, baggy and cuffed; the limp, felt hat, in the band a feather plucked from some mottled, disreputable bird."

Blatty's style of padding is illosophical rather than descriplive. He has Kinderman constantly wandering off into pseudo-mystical antercoms and beginning theological disputations with

"God's love burned with a fierce dark heat but gave no light. Were there shadows in his nature? Was he brilliant and sensitive but bent? After all was said and done was the answer to the mystery no more than that God was really Leopold and Loeb? Or could it be that he was closer to being a putz than anyone heretofore had imagined, a Being of stupendous but limited power? The over a year, like The Exorcist, is detective envisioned such a God in

planation, Your Honor.' The theory had anneal. It was rational and obvious and certainly the simplest that suited all the facts. But Kinderman rejected it out of hand and subordinated logic to his intuition, as he had in so many of his homicide cases. 'I did not come into this world to sell William of Occam door-to-door,' he had often been heard to tell baffled associates or even, on one occasion, a computer. 'My hunch, my opinion,' he would always say. And he felt that way now about the problem of evi Something whispered to his soul that the truth was staggering and somehow connected to Original Sin; but only by analogy and

I assure you that the above quote makes every bit as much sense in context as it does out. And there are so many to choose from. And that's what you get: catechisms sprinkled with Yiddish from a shlump of a Jewish mensch, interspersed with waterfalls of blood cascading down

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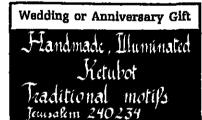


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MEONE has quipped that the ay you plan a new town in England to put up a Marks & Spencer rainch and a pub, then build the cest around it. That's the way the country looks, at least to the five-woman consumer press delegation from Tel Aviv with whom I recently toured the great stores of England. We visited various shopping centres in London and the historic town of Buth, and everywhere found the familiar M & Slogo. It's on the high U.K., where there are 262 Marks & Spencer stores, and there are branches in Ireland, France, Belgium and Canada.

One aspect which never fails to impress the visitor from Israel is the case with which you can return any makes with which you can return any Makes merchandise at any branch, wherever purchased, so long as the sales tags are on and you have the receipt. Cash is refunded—no questions asked. Members of our group took to carrying around a group took to carrying around a green-and-gold store bag with some M & S items that needed refunding just in case we encountered a branch in our busy day's touring and we invariably did.

The reason it is often necessary to exchange M & S merchandise is that the stores have no fitting rooms, except in Paris where even M & S couldn't resist the pressure to allow in-store try-ons. In Britain, the stores don't even have lavatory facilities for customers. Some people resort to buying something, dashing to a nearby department store, using its powder room for a quick try-on, and then running back to M & S for a refund if it doesn't

Virtually every Israeli visitor to London visits a Marks & Spencer store - most likely the flagship branch at Marble Arch, which is in The Guiness Book of Records for taking in more money per square metre than any other store in the world. But few visitors have the opportunity we did to go behind the scenes at Baker Street headquarters, meet with prominent members of the management, and get a chance to see how the qualitytesting laboratories work.

THAT WE WERE given a royal welcome is perhaps not surprising, in view of the special relationship hetween Marks & Spencer and Israel. Some 25 per cent of all our exports to Britain are sold through M & S. And while the chain prides itself on the fact that over 90 per cent of its merchandise is made in the U.K., Israeli production accounts for over half of what it does

Our red-carpet reception included mid-morning coffee not once, but twice, in gold-rimmed porcelain cups and saucers - first at our meeting with Ismar Glasman, senior consultant in textile technology in the "colour room." Here, the fluorescent lighting exactly duplicates that in the stores, so that fabric colours can be selected scientifically. The 16 components of u ladies' black bra pasted on a white canvas could have been displayed in a modern museum of art.

ALL GOODS sold in Marks & Glassman noted that Chaim Spencer stores carry the St. Michael Weizmann had an influence on his brand name - after the firm's friends Simon Marks and Israel founder, Michael Marks, a Polish Sieff in their business enterprise as Jewish refugee who set up Marks' well as in their leadership of British Penny Buzuar in Leeds in 1884. Zionism, convincing them that they Spencer was Thomas Spencer, should apply the scientific approach to the production of the goods they were ordering for their stores. That approach persists to the present day, when M & S has 300 technologists in the textile and food lields. We pured the laborationes where textiles are rigorously tested

on instruments, some of which look Marks and Sparks - does not as though they came out of a manufacture anything itself. But it is intimately involved in the manufacturing processes of its sup-pliers, from the choice of raw

materials to the final quality-testing.

Martin Mendoza explained how

the firm chooses its suppliers: "If

suitcuse of goods, we don't even

our personal chemistry with him."

If the firm finds a common

language with the prospective sup-

plier, it will work with him on

OUR SECOND cup of coffee and round of conversation came, in another posh conference room, with Murtin Mendoza, a senior exsomeone comes to us with a sample ecutive in the export department and chairman of the British-Israel want to see what's inside. We're in-Chamber of Commerce, and with terested in the person himself - in Ronny Jacobson, export accounts manager. Jacobson concentrated on the food field, which is less wellknown to the tourist shoppers, who focus their attention mainly on clothing. I was surprised to learn

ing) to more exotic Indian, Chinese,

deliveries and not overstocking.

edieval torture chamber.

MARKETING WITH MARTHA

developing a suitable line of merchandise for its stores. This is hat nearly 40 per cent of the chain's the way it developed its ties with so many Israeli manufacturers, parsales today are in foods. The current emphasis is on "chillticularly in the textile field, starting ed" rather than frozen foods, and the art is to keep them displayed at temperatures just above freezing-policy to remain faithful to its "family" of suppliers, so long as point. This is a more economical this is economically possible. storage method than deep-freezing, For instance, despite the recent we were told, and is M & S's preferflap about M & S threatening to cut red way of selling a wide line of its ties with Ata, Mendoza told us, ready-to-warm "recipe dishes." "We're still buying from Ata - and These runge from traditional will continue to do so if the com-British fare such as "bubble and squeuk" (potatoes, vegetables and pany can provide us goods under ment — usually leftovers in the the proper terms. We think the curhome-made version) and "toad-inthe-hole" (sausages in a batter cas-

MENDOZA stressed that M & S's French and Italian dishes. Lateconnection with Israeli suppliers departments are apt to encounter is not based on charity or Zionism, afternoon shoppers in the food nearly empty shelves in these chill- although he admits that his comed lines, not because of bad plan- puny is "a little more sympathetic" ning but because the policy of duily to Isrueli companies than to those of must still be "commercial and correct" if they are to gain and maintain acceptance at M & S. Some Israeli industries, particularly in textiles and foods, "are among the best in the world," he told us, and Israeli firms are strong in research and

Where we israclis fall down com-Marks' partner in the early years.
The present chairman of the firm is field of international marketing. Michael Marks' grandson Marcus. Whereus other foreign firms, such Lord Sleff of Brimpton. The vice- as Heinz or Nestle, "come knocking chairman is Michael Sacher, at our doors," Israeli firms generally. another grandson of the founder. do not. This is where the M & S M & S — popularly known as special initiative vis-a-vis Israel

comes in: "M & S pushes on your manufacturers' doors. That is why we have succeeded so well with Israeli products." He suggests that Israeli firms would do well to put non-executive directors from Britain on their boards, to advise on international marketing techniques.

. One way M & Shelps push Israeli goods into the world spotlight is by maintaining an "Israel Room" at its Baker Street headquarters. On display are goods from al! the local manufacturers of textiles, foods and cosmetics, about 20 in all - with which M & S does business. They the St. Michael label. They may not include several of the Polgat group he as cheap as in London, but they and Agrexeo for fresh agriculture products. Visiting representatives of Tel Aviv, the Polgat store is on foreign firms are taken on a tour of Petalt Tikva Road, just below the the Israel Room, and M & S prides overhead pedestrian bridge. itself on the fact that many a business deal between an Israeli IT WOULD BE unpossible to write manufacturer and some non-British about a visit to M & S headquarters store had its origins there.

FOR THE ISRAELI visitor, the most frustrating feeling is seeing of my colleagues jested, "Where israeli-made goods being sold at ean we apply for a job?" Staffers at nrices lower than we can buy them all branches can get hot meals at at home. As I mentioned last week, token prices (15 pence - or about there are several reasons given for 20 shekels), low-cost hairdressing this - export incentives; the tremendous purchasing power of M & S, the lower efficiency of Israeli retailers, and the sorry fact that, within Israel, manufacturers and retuilers take higher profit margins. because they know the public will

stand for higher prices.

Mendoza told us M & S's simple pricing policy: Take the cost price, add the VAT, then an average of 30 per cent markup. (It's a bit higher, 33 per cent, on ladies' wear, a bit lower, only 26 per cent, on children's wear.) Since it costs M & S about 18 per cent of the selling price to run the business, the firm is left with a 12 per cent profit. In the fiscal year ending March 31, 1983, M & S's balance sheet showed a net profit after taxation of £135.2 mil-

One striking difference in business habits between here and there is the M & S policy of paying its bills to its suppliers within seven days. Israeli chains have been screaming lately that if they are not able to continue getting 90 days' credit from their suppliers, they will be forced to raise prices to consumers by 20 per cent.

To be honest, I must add that I neurd one criticism of the M & S quick payment policy from a ondon woman who is trying to break into the commercial field with her own line of natural food products and candies. She contends that while M & S may pay its large suppliers promptly, it is not so good to small newcomers, who have to wait months for their money - or so she claims.

YOU DON'T have to go to England to buy Marks & Spencer goods. The firm is the U.K.'s largest exporter of clothing. Here in Israel, you can find its products in the special M & S sections of the larger Hamashbir Lezarchan department stores Every one of the 26,000 uround the country.

heartbreaking to read the pricetags councils. They are safe from on the St. Michael garments and takeover, as there are no shares sold cosmetics at Hamashbir, Everything costs a little more than twice what it counted for by shipping costs, mance, each worker gets an annual customs duties and lisrael's higher profit the profits. The record bonus margins. Some of Hamashbir's St. Michael merchandise is actually made in Israel but this should be identifiable from the labels. Hamashbir Insists that such goods

generally come to it directly from the local factories and are not shipped to England and back again though this may happen on rare occasions, it admits.

If you can hold out until January. the Hamashbir chain will be having a 15 per cent sale on all its St.

One place locally where you may find bargains in surplus Israeli goods produced for M & S is at the direct outlet stores of the Polgat group. I went to look just after my return, and found a few items with are good value in Israeli terms. In

without mentioning the remarkable working conditions of the chain's employees - so tempting that one services, free doctor and dentist consulting visits, chiropody services at nominal fees, and free breast and cervical screening for female staffors and the wives of male employees. There is a profit-sharing scheme for those with five years' seniority, a non-contributory pension scheme and Christmas bonuses for everyone. Salaries are comparatively high for Britain, when the average is about double those in Israel's in real terms. M & S employees are non-unionized, Mendoza told us, "not because we object to anyone joining a union, but because they don't feel a need for

ANOTHER excellent place to shop is one of the 21 John Lewis department stores throughout the U.K., including a big one right on London's Oxford Street. The chain built its reputation to a large extent on housewares, particularly household textiles. It manufactures its own brand of fabrics, and clothing, called Jonelle and its electrical appliance department may also be of interest to the Israeli visitor.

"Never knowingly undersold" is the John Lewis slogan — and it has very practical applications for the shopper. If you buy something at John Lewis, and then find the identical product cheaper anywhere else in the country John Lewis will refund the difference.

The other interesting fact about the John Lewis Partnership (which includes the department stores and the Waitrose supermarkets) is that it is a cooperative — "an industrial democracy, the largest in Europe and perhaps in the world." in the words of the Oxford Street store's general manager, Bill Melly, who received us cordially and explained how it works.

employees is a cooperative from London, it is almost through elected branch and central on the Stock Exchange; all are held costs in Britain. Some of the dif- to salaries based on market rates ference is understandably ac- and merit pay for good perforamounted to 24 per cent on top of the annual salary, and the lowest Melly could recall was 11 per cent.

> MARTHA MEISELS PAGE FIFTEEN

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